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# EVOLUTION OF AWADHI

( A BRANCH OF HINDI )

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DELHI :: PATNA :: VARANASI

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To  
Professor R. L. Turner  
with  
gratitude, affection and devotion  
from  
his first pupil  
of  
Indian Linguistics



## PREFACE

This work is based upon a Thesis submitted for the degree of Doctor of Letters of the University of Allahabad in 1931 and approved by a Board of Examiners comprising of Sir George A. Grierson, Professors R. L. Turner, Jules Bloch, S. K. Chatterji and Dr. A. C. Woolner. It was hoped that the University of Allahabad would publish it but owing to financial stringency the then Vice-Chancellor, in spite of his wishes, could not find funds for it. In the circumstances it was kind of The Indian Press, Ltd., to agree to print and publish it.

The main additions to the thesis are (a) the origin of sounds in Part I, (b) the appendices giving unpublished texts of Early and Modern Awadhi, (c) the index of words, and (d) the map. I hope these will prove useful.

The transliteration alphabet of the International Phonetic Association has been adopted for transcribing such modern languages as I know intimately and that of the Royal Asiatic Society for the rest. The current abbreviations found in works of Linguistics have been used in this book also.

It remains for me now to acknowledge my gratitude to those who helped me in the preparation of this work. My revered *guru* Professor R. L. Turner planned this work for me in 1921 at Benares and supervised its completion. I received my first and last lessons in Linguistics at his feet and all that I know of the subject is entirely due to him. I am also deeply beholden to the Professor for his kind permission to dedicate this work to him. Professor S. K. Chatterji did me the favour of looking through the manuscript before it went to the press ;

and he made many useful suggestions. Professor Jules Bloch wrote the encouraging Foreword. Mahamahopadhyaya Dr. Ganganatha Jha and Professor P.K. Acharya gave all facilities and encouragement. Dr. Dharendra Varma kindly saw most of the proofs with me and several improvements in the arrangement of matter are due to his suggestions. Professor Amaranatha Jha looked into the proof of the Foreword and Mr. Bhagwat Dayal corrected the first proof of the Introduction. Mr. Lalta Prasad Sukul collected three specimens of Modern Awadhi and Mr. Siddhanath Choube helped me in the preparation of the statistics of the frequency of pronouns. Mr. Mata Prasad Gupta translated two texts and Mr. Udai Narain Tewari prepared the index. Mr. Shiva Prasad Singh prepared the sketch of the map. To all these kind friends my best thanks are due.

While in London in 1929-30, I received instruction and advice from Professors Daniel Jones and E. W. Scripture and from Mr. A. Lloyd James, Mr. Stephen Jones, Mr. N. B. Jopson and Dr. H. W. Bailey. I am grateful to all these teachers.

This work has been my companion for the last seventeen years ; I am not unaware of its deficiencies. However, I dare submit it to the world of linguists only in the hope that it will receive their kindness and indulgence.

*śivās te panthānaḥ santu*

December 1st, 1937.

B. R. SAKSENA

## FOREWORD

It is gratifying to see Linguistic science settle down and prosper once more in India, its birth-place. It is a well-known fact that grammar, which had been cultivated in Europe with a view to fixing the best usage in each language, did not become a science, capable of universal acceptance and application, until India revealed Sanskrit to the world. Not that Sanskrit was in itself a sufficient revelation: Bopp, it is true, traced all the consequences of the relationship, more than once recognised by others before him, between Sanskrit and the Indo-European languages of Europe, and thus constituted the new science of Comparative Grammar. Earlier Rask had already established the relationship between the Germanic languages and Greek, Latin, Lettic and Slavonic.

All the same, it was the revelation of Sanskrit that permitted the immense and rapid progress of historical Linguistics. But in spite of the numerous instructive archaisms of Sanskrit and clear gradation of sounds and the mechanism of forms in that language, how much less benefit should we have derived from this discovery had we not had the wonderful analysis of these facts by the Sanskrit Grammarians themselves, an analysis a knowledge of which was to lay the foundation not only of comparative and historical grammar, but of a science of general and universal validity? See a powerful mind like Volney's when in 1795 it tackles the problem of the "Simplification of Oriental languages" in a treatise (in recognition of which he was elected an honorary member of the Asiatic Society of Bengal). He took up the subject again in his book on 'the European alphabet applied to Asiatic languages.' There we witness his painful efforts

to lay the foundation of Phonetics. He discovers that a vowel, as distinguished from a mere glottal sound, is articulated "in and by means of the cavities of the mouth and nose" and that a consonant is "the contact of two or several parts of the mouth, made perceptible to the ear by the muffled sound of its breaking away." What would he have said, if he had been told that two thousand years before his time these problems had already been solved and thoroughly investigated, that for instance, consonants were actually called contacts—*sparsa*? Without calling to mind all the subtleties of the Prātiśākhya, all we need remember is the order of the Sanskrit alphabet, where the sounds are placed according to the degree of aperture and the place and mode of articulation, in order to realize that Indian science supplied the one necessary basis for the constitution of that phonetic science that Volney dreamed of, though with still purely practical purposes. In any case it already provided us with the model of a precise classification, enabling European linguists to understand much better the evolution of languages, which was the object of their first researches.

This is not the place for a survey of this research work, but we can sketch the way in which Europe, after having received Sanskrit grammar as a wonderful present from India, gave her back historical Linguistics in exchange. The first application of the method to Indian languages was the "Essay on Pali" by Burnouf and Lassen (1826) in which the latter specified the circumstances of the transition from Sanskrit to Middle Indian. Strangely enough, a roundabout way had to be taken before we arrived at modern Aryan. According to the testimony of Beames himself, it was the initiative of Bishop Caldwell in connection with Dravidian languages (1856) that suggested to his mind the idea of turning to account his perfect fluency in four different languages and his fair knowledge of three others, to draw up a general survey of them. The study of the Indian branch



of Indo-European languages far-outdistanced as it was, thanks to Grimm, by the researches in the Germanic family, was not then very much behind the study of Keltic, Slavonic and Latin.

Just as with Europe, it was then a general survey that opened the way, the study of particular languages came only afterwards. In this respect Dravidian lost the lead, as Kittel's grammar of Canara was published only in the 20th century. In the Aryan domain, thanks once more to the help of native grammarians, progress was not slow. As early as 1872 Trumpp's Sindhi was published, a descriptive grammar with comparative illustrations; in 1880 Hoernle gave in one book the thorough description of a modern dialect together with its comparative grammar. The method had now taken root in India and was yielding good fruit when applied by Europeans.

But what the Europeans were able to do by adding to their reading knowledge the first-hand practice of native languages, would not the Indians themselves do the same by grafting on their intimate experience of local usage the newly revised method of which the Europeans showed them the use?

The Great Bhandarkar in his fine Wilson Lectures (1877) even before the publication of Beames' volume concerning the Verb, was the first to endeavour to show the development of Indo-Aryan from Vedic down to the present-day languages.

After him, perhaps for some time, at any rate, it was not so useful to treat this subject again \* as to get a deeper insight into the principal languages. From this point of view the most important Indian contribution is Professor

\* Mention should be made here of Professor Bloch's own brilliant work, *l'Indo-Aryen* (Paris, 1934), a landmark in the field of Indian Linguistics. Obviously the Professor's modesty has prevented him from making a reference to it.

Chatterji's "Origin and Development of Bengali Language," a book too well-known for me to characterize it and give it here the praise it deserves.

Here is now Dr. Saksena's contribution. The language he describes is not so illustrious as Bengali or Marathi. Awadhi is but one of the Eastern Hindi dialects; but let not our ignorance blind us to its importance. If we annex Bagheli to it, as Linguistic science bids us to do, Awadhi is the language of a people numbering more than twenty millions and a half. This number is a little less than that of those who use Polish, but definitely more than European Spanish or Dutch; in India it is almost as large as Telugu can boast of, and more than Marathi or Tamil; still all these languages are among the twenty most extensive in the world according to Prof. Tesnière's calculations. Moreover Awadhi glories in a fine literature, though not in the present generation, as Dr. Saksena explains in this treatise. As is well-known the renowned Rāma-charitamānasa of Tulaī Dās was written in an old form of this language. It may be added that this work bears a date, which is extremely important to the philologist; and that some manuscripts are almost contemporary with the work. An earlier record still is the Padmāwat of Muhammad Jāisī, a text which besides its being dated, has the advantage of avoiding Sanskritisms; neither does it excessively Islamise its diction. A language that possesses such masterpieces and that is able to resist victoriously the encroachments of Hindustani in current usage was well worth studying for its own sake.

But it prescribed to the historian a special difficulty which was to prevent him—fortunately to my mind—from following the plan already used by other scholars for Marathi or Bengali.

The documents in Awadhi are not of the same kind in different periods: we have just seen that there is no written Awadhi today. Now, the description of a spoken

language entails special problems and imposes duties of its own.

First of all, the scrupulous precise phonetic notation, which is not quite so necessary when the spelling gives useful hints as regards its previous stages, now becomes indispensable if only to avoid an unconscious imitation of neighbouring literary languages. But this phonetic accuracy demands special training; here again Europe gave the clue, the teachings of grammar having been elucidated there by the results of physiology and acoustics. Here the analysis of sounds was carried out with a precision far superior to the powers of hearing, thanks to the artificial palate, which Oakley Coates had borrowed from the dentists (1871) and to the sound-registering instruments borrowed by Rosapelly (1876) from the physiologists who had more or less adopted them from the 18th-century meteorologists.

To master these methods, Dr. Saksena undertook a visit to Europe and devoted himself to a course of tedious laboratory work. The results of this can be seen in the photographs illustrating this book. This is the first time that the historical treatment of an Indian language has been supported by a description carried out according to the graphic method. It is desirable that particularly in this point Dr. Saksena should find followers, and that the Universities in India might offer facilities to their members for a voyage to Europe to enable them to work on these lines.

The description, specially the graphic description, of an unwritten living language, cannot be made in a general way, the whole study must be based on a particular speech, if not on an individual speaker. Dr. Saksena started from his own dialect, which was the right thing to do. His former study of Lakhimpuri, which he had done under Professor Turner's guidance was already conspicuous by qualities of order and precision and contained important remarks. Later on, thanks to the consent of the Allahabad University, to

whom we should all be grateful for this, he was able to explore the other dialects and prepare the still unpublished monographs which served as a basis for the present work. He thus prepared himself for the use of the geographical method, which is one of the most recent achievements of European Linguistics.

The main originality of Dr. Saksena's work lies in the accurate and complete description of both the ancient and modern stages of Awadhi. The historical explanations have been assigned a subordinate position, and rightly so, as the connection of Awadhi with Indo-Aryan in general renders useless the repetition of theories which have already been propounded in the well-known and authoritative works on the subject. In a few places Dr. Saksena has left a few facts unexplained which, in the present stage of our knowledge, are impossible to be tackled. Dr. Saksena has, in such cases, shown the facts and stated the problems connected with them in a clear light. This in itself constitutes great progress.

Dr. Saksena, in the following pages, gives evidence of a close, varied and comprehensive study of his own language and of promise of studies on parallel lines. It is with great pleasure that I underline the merits and novelty of the great work which Dr. Saksena has produced.

JULES BLOCH

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# INTRODUCTION





## INTRODUCTION

### **Name of the Language.**

§ 1. Awadhī is the main dialect of the Eastern Hindi branch of the Indo-Aryan group of languages spoken in Northern India. The term Awadhī appears to denote the language of Awadh (Oudh), but, as a matter of fact, the language is not confined to the province of Oudh. It is not spoken in parts of the province (Hardoi district and parts of Kheri and Fyzabad), while it extends to the districts of Fatehpur, Allahabad, Jaunpur and Mirzapur of the Agra province. But as it is chiefly spoken in Oudh, the name may be accepted, at least in preference to the other two names, *Pūrbī* (*Linguistic Survey of India*, Vol. V, Part II, p. 43 and Vol. VI, p. 10) and *Kōsalī* (*Linguistic Survey of India*, Vol. VI, p. 9) which have sometimes been employed for it. *Pūrbī* literally means *eastern*, and is sometimes used for Awadhī and at others for Bhōjpuri. It may very well be a suitable name for Eastern Hindi to distinguish it from Western Hindi. *Kōsalī* may be the name of the language of the Kōsala Kingdom which no longer exists and the boundaries of which cannot be fixed with certainty. Another name employed sometimes to denote this language is *Baiswārī* (*Linguistic Survey of India*, Vol. VI, p. 9), but it is generally and more appropriately used for a restricted area of Awadhī, that of *Baiswārā*—comprising portions of the Unao, Lucknow, Rae Bareilly and Fatehpur districts. *Baiswārā* is notorious for its harshness and so is the language of the area. Inquiries made by me from cultured residents of the area bear out this statement. The main difference from other dialects of Awadhī is phonetic—in the pronunciation of *e* as *ja*, *o* as *wa*, and *ex* as *jax* and *ox* as *wax*.

The name of Awadh (Oudh) is connected with *Ayōdhyā*, the ancient town, which remained a town of considerable importance during the Mohammedan period as well. Tulsīdās uses the word *Avadha* for *Ayōdhyā* and so does Lāldās Gupta who spells it as *Audha* also.

### Linguistic Boundaries of Awadhī.

§ 2. On the West of Awadhī there are two dialects of Western Hindi, *viz.*, Kanaujī and Bundelī, while on its East there is the Bihārī dialect Bhōjpurī. Compared with Awadhī, the distinguishing features of Kanaujī and Bundelī (see *Linguistic Survey of India*, Vol. IX, Part I, pp. 83, 85, 92) are : (1) the agentive postposition **neṣ** (Awadhī does not have this), and (2) the noun, adjective and past participle (masc. sing.) in **-oṣ**, **ḷu**, Awadhī **ax**. The distinguishing features of Bhōjpurī (see *Linguistic Survey of India*, Vol. V, Part II, pp. 43 and 53) are : (1) the present tense with the euclitic **lax** (*e.g.*, **paxir lax**), (2) the past tense in **-l**, and (3) the dative postposition **lax**. With these distinctive features of its neighbours, we should fix the exact linguistic boundaries of Awadhī chiefly and of Eastern Hindi generally.

On the West, the **-oṣ** forms appear from Gōlā Gōkaran Nāth (Kheri district). If we draw a straight line from Gōlā to Nērī (Sītāpur district), it will correctly divide Kanaujī from Awadhī. From Nērī, the river Gomati forms the south-western boundary of Awadhī right up to the point where it divides the Hardōī district from Lucknow. From there a line may be drawn to the south-west roughly along the boundary line of the districts of Hardōī and Lucknow, and Unao up to the point where the district of Unao ends. From here, the district of Cawnpore belongs to Western Hindi and the districts of Unao, Fatehpur and Allahabad belong to Awadhī.

Of the Tirhārī specimens given in the *Linguistic Survey of India* (Vol. VI, pp. 132—156), some, we can say,

go under Bundelī while others under Awadhī. For instance, the Banda specimen on page 133 combines **nez** (agentive post-position of Bundelī) with an Awadhī verb **difis** (**maṛai nez bāṛṭi difis**). The Fatehpur specimen of Tiḥārī (p. 138) is, however, pure Awadhī. The Hamīrpur specimen (p. 140) has better reason to be with Bundelī than the Banda specimen, because it has both the characteristics of Western Hindi. A few instances of Awadhī verbs are found in this specimen also. The Gahōrā specimen (p. 150) appears as pure Awadhī, while the Jurār and Banāpharī specimens are the mixtures of Bundelī and Awadhī (Bāghelī).

*Awadhī and Bāghelī.*—Linguistically, Bāghelī does not differ from Awadhī. In the *Linguistic Survey* 'Its separate existence has only been recognised in deference to popular prejudice' (*Linguistic Survey of India*, Vol. VI, p. 1). The two characteristic points of difference mentioned in the *Survey* (VI, p. 20), viz., 'the enclitic **tez** or **tai**' and the **fi** form of the 1st person future' are found in other dialects of Awadhī as well. The enclitic **tez** or **tai** is nothing but the contracted form of the auxiliary **hataz**, **hatai**, **hatiz** found after the participles. Similar contraction is found not only in other dialects of Awadhī and in Chattīsgarhī but in Western Hindi as well. The **-fi** form of the 1st person future is similarly found in other dialects of Awadhī, e.g., in Lakhīmpur, Sītāpur, Lucknow and Bārābankī. Other minor characteristics (*Linguistic Survey of India*, Vol. VI, p. 122) similarly are found in other dialects of Awadhī, e.g., the 'tendency to change a **w** to **b** as in **abaz**, 'a noise' **jabaz** 'an answer'. There are two points, however, (1) adjectives in a strong form in **fi**, as in **nikēfi** 'good' and (2) the honorific imperative in **-iz**, e.g., **dexiz**, 'be good enough to give,' which are not generally found in other dialects of Awadhī. The strong adjective in **-fi** has correspondences sometimes still, e.g., Lmp. **puranifi** 'old, experienced' and the honorific,

imperative form is a borrowing from the neighbouring dialect of Bihari—Bhōjpurī.

From these facts, it appears best to take Bāghēli only as a dialect of Awadhī and not as a form of Eastern Hindi standing on a par with Awadhī. Gōḍwānī or Maṇḍlāhī (*Linguistic Survey of India*, Vol. VI, p. 158) has more connection with Awadhī than with Bāghēli, as we do not find the main characteristic of Bāghēli (tai enclitic) in it. To the East of Gōḍwānī lies Chhattīsgarhī, and to the West Bundēli. Therefore, as expected, we find in it a fusion of both these dialects.

On the south, Awadhī is bounded by Chhattīsgarhī, another form of Eastern Hindi. This has several characteristics which differentiate it from Awadhī. The definitive enclitic -har is used after nouns and pronouns, the plural is made by adding -man, the accusative-dative postposition is lax (side by side with kar) and the instrumental postposition is lex (which is commoner than sex), the genitive postposition kez does not change for number or gender, the enclitic for restrictive emphatic form is -ca (Awadhī -i). The pronouns also are different and have something in common with Bhōjpurī. In other points Chhattīsgarhī agrees closely with Awadhī (for details see '*A Grammar of the Chhattīsgarhī Dialect of Hindi* by Hiralal and Grierson published by the C. P. Government—and *Vikāsa*, the official monthly organ of the District Council, Bilāspur, C.P., which occasionally contains articles in the dialect).

On the north, the Awadhī area is bounded by the territory of the Nepal Government. Most of this consists of uninhabited tracts, forests and barren land. Here and there one finds a small village occupied by some aboriginal tribe, e.g., the Thārūs. There are certain market places (maṇḍīs) which are occupied by the people from Pilibhit, Kheri, Bahraich and Gonda during the winter season and they carry on a profitable trade with the Nēpālī hillmen who come

down to sell their hill-products, woollen blankets, turmeric, etc., and to purchase the products of the plains, tobacco, ornaments, etc. These markets close down by May and from then up to the beginning of December they are deserted. Thus the Awadhī language does not come in close contact with Nepālī.

On the east, Awadhī is bounded by Bhōjpurī. The boundary of the district of Gonda corresponds with the Eastern boundary of the language itself. Then we move towards the East along the river Ghāghrā right up to Tāṇḍā. A straight line from Tāṇḍā to Jaunpur and thence to Mirzapur will correctly represent the south-eastern boundary of Awadhī. Pure Awadhī is spoken right up to a few miles to the west of Mirzapur town. From there the boundary of the Allahabad district on the south-east and the boundary-line of the Rewa territory to the east, form the eastern limits of Awadhī. Only in the south-eastern triangle of Mirzapur district (the Sōn-pār tract, see *Linguistic Survey of India*, pp. 130-31), is Awadhī spoken more or less mixed up with Bhōjpurī. Further south to Sōnpārī one finds Awadhī bounded by the Surgujā dialect of Chhattīsgarhī.

### Characteristics of Awadhi.

§ 3. Thus Awadhī stands between Western Hindi and Bihārī. Of the three varieties of the forms of the noun-stem—short, long and longer, Western Hindi has generally the short form, Awadhī both the short and the long while Bihārī has the longer and the long generally. Of the observance of the gender of nouns and adjectives, we find Western Hindi rigorous, Awadhī a little loose while Bihārī mostly does not observe the distinction of gender. The direct case (singular) of consonantal bases in Awadhī ends in -**ṡ**, in Western Hindi this -**ṡ** is absent, particularly in Hindustānī. The direct plural of consonantal bases in some dialects of Awadhī has the termination -**Δī**. As regards postpositions, Awadhī is

clearly distinguished from Western Hindi by the absence of the agentive postposition in the former. In this respect it agrees with Bihārī. The accusative-dative postposition in Awadhī is **ka**, **kə** while in Western Hindi it is **ko**, **kau** and in Bihārī **ke**. The locative postposition in Awadhī is **ma** in Western Hindi and Bihārī generally **me**. The pronouns show considerable distinction. Awadhī personal genitive adjectives are **to**, **mo**, Western Hindi **te**, **me**; Awadhī oblique of **ham** is **hamar** and Western Hindi **hamar**. The nominative singular of the relative and interrogative pronouns has the forms **jo**, **ko** in Awadhī, and **je**, **ke** in Bihārī. Of the verb, the auxiliary in Western Hindi is **h-** (**hai**, etc.) while in Awadhī it is generally **h-** (**hai**), **ā-** (**āhai**), **ba**, (**ba**) in the present and **ba**, (**ba**) or **ar** (**ar**) in Bihārī. The imperfect participle in Awadhī has lost traces of the ancient case termination (except-**i** in Western Awadhī) while in Hindustānī **-ar** (**ar**) or **-u** (**ar**) is generally found. This **-u** may be whispered in actual existence like **-i** in Awadhī. The past tense, based on the imperfect participle, adds affixes in Awadhī while it does not do so in Western Hindi. The best Awadhī characteristic is the affix **-is** or **-is**. The future in Awadhī has vestiges of the ancient simple future as well as of the participle in **-tava**, while in the neighbouring dialects of Western Hindi we find only the former and in Bihārī only the latter.<sup>1</sup>

### Origin of Awadhī.

§ 4. To what Prakrit is Awadhī (or Eastern Hindi) connected in origin? To the west of Awadhī are dialects connected with Śaurasēnī and to the east there are Bihārī dialects whose origin is taken back to Māgadhī. It was natural for Grierson, therefore, to connect Eastern Hindi, with

<sup>1</sup> Only Western Bhōjpurī retains some forms derived from the ancient simple future.

Ardhamāgadhī—a language said to lie between Śaurasēnī and Māgadhī. But when we come to take up individual characteristics we find difficulties. Śaurasēnī was distinguished by treating the Sanskrit *-t- -th-* as *-d- -dh-* in opposition to the Mahārāṣṭrī (*-y-*) zero- and *-h-* and by the Nominative singular of bases as *-ō* while Māgadhī had *-ē*. The retention of explosion in *d* and *dh* might point to the more archaic character of Śaurasēnī as compared with Mahārāṣṭrī. Śaurasēnī had the dental sibilant (*s*) while Māgadhī had the palatal (*ś*). In Śaurasēnī *r* was retained while in Māgadhī it was substituted by *l*. Ardhamāgadhī does not possess the two main characteristics of Māgadhī, viz., *ś* and *l* for Śaurasēnī *s* and *r*. In this it agrees with Śaurasēnī. But it has both *-ē* and *-ō* forms of the Nominative singular. And the texts of Ardhamāgadhī (chiefly Jain canon) amply bear out the double treatment of the base in the Nominative singular *dēvō* or *dēvē*, *sō* or *sē*, *kē*, *jē*)—see *Ardhamāgadhī Reader* by Dr. Banarsi Das Jain.

When we judge Awadhī by the main characteristic of Ardhamāgadhī, we find that the *-ē* treatment of the Nominative singular is traceable only in the imperfect participle in *-ī* in some dialects and also possibly in *-ex* perfect participle when used in the singular. Neither the nouns nor the postpositions except *kex* (direct singular genitive found in the eastern dialects of Awadhī) have any trace of *-ē*. On the other hand, the *-ū* of the direct singular clearly points to the Śaurasēnī *-ō*. The *-ī* and *-ex* in the imperfect and the perfect participles respectively, however, are found in the neighbouring dialects of Western Hindi as well.

Eastern Hindi has more affinity with Pāli than with Jain Ardhamāgadhī. But Pāli represents a much earlier stage of language than Jain Ardhamāgadhī. The texts in the latter language were recast and edited in the fifth century A.D. We can assume that earlier Ardhamāgadhī was different from the later language in character and that this earlier Ardhamāgadhī was the basis of Awadhī.

When did the characteristics of the various modern dialects become fixed? The earliest specimens of Braj, Awadhī or Maithilī already bear the characteristics. The Maithilī Apabhraṃśa (*avahaṭṭha*), traces of which are found in the language of the *Kīrtilatā* of Vidyāpati, has the characteristics of Maithilī already in several respects. No Apabhraṃśa works corresponding to Eastern Hindi are available [see the article on Apabhraṃśa Literature by Hiralal Jain—*Allahabad University Studies*, Vol. I, pp. 157—185; *Apabhraṃśa kāvyatrayī*—G.O.S. 1927, *Kīrtilatā*—Nāgarī Prachārīṇī Sabhā, Benares, and *Jasaharacariu*, *Nāyakumāracariu*, *Sāvayadhamma-dōhā* (Karanja, Berar) published since Jain's article which mentions the Apabhraṃśa literature available till then—1925].

In the early Muslim period, portions of the Awadhī area were in the kingdom of Jaunpur. In Akbar's period, the territory was under the Sarkārs of Jaunpur, Allahabad and Oudh. It appears that the Hardoi district was more or less always with Kanauj. The armies regularly used to march from Kanauj to Khairabad in the Sitapur district, which indirectly explains the Kanaujī influences in the southern portions of the Sitapur district.

The characteristics probably belong to the pre-Muslim period, a suggestion put forward by Mr. Dharendra Varma ('Identity of the Present Dialect-areas of Hindustan with the Ancient Janapadas'—*Allahabad University Studies*, Vol. I, pp. 189—201).

The area where the Bāghelī dialect of Awadhī and Chattisgarhī are spoken is merely an extension of Kōśala towards South—the Dakṣiṇa Kōśala. It was particularly known as Gonḍwānā in the Muslim period and was inhabited by wild tribes. The colonisation from Oudh extends over a long period, some of the families having migrated from the Rae Bareilly and Unao districts only in the latter half of the nineteenth century.



### Importance of Awadhi.

§ 5. According to the *Linguistic Survey* (VI, p. 2) Eastern Hindi is spoken by 24,368,099 people of which 3,755,343 are put down under Chhattisgarhī and the rest 20,612,756, under Awadhī (including Bāghelī).

Awadhī serves an area which has been historically important from ancient times. Here stands Ayōdhyā (also known as Sākēta), the capital of the Kōsala kingdom which was very important up to the Buddhist period. The activities of Buddha were mainly in the Kōsala kingdom and he spent a considerable period of his time in Sāvattthī and the portions round about it. Allahabad is an ancient sacred place and has been politically important during the Gupta, Moghal and British periods. Fyzabad and Lucknow played a very important part during the reign of the later Moghals. The Nawabs of Oudh have been famous for their culture, gaiety and splendour. The Rulers of Rewa have not only been great patrons of learning and art but have themselves been poets and literary men. Tan Sen, the Prince of Indian musicians, was in the court of Mahārāja Ram Chand Singh from where he was taken away by Akbar.

In the literary field Awadhī stands immortalised in the *Rāmacarita-mānasa* of Tulsīdās.

Awadhī today is merely the common language of the people, and is not a literary vehicle. The Hindustānī dialect (whether Hindi or Urdu) is the literary language of the Awadhī area. The uneducated people speak Awadhī amongst themselves and so do the educated people if they are talking amongst Awadhī people. I have found that in the district towns, educated people coming from outside the Awadhī area generally adapt themselves to Awadhī forms and very soon become good Awadhī speakers. In the larger towns, however, such as Lucknow, Allahabad, Fyzabad, where there is a

large admixture of educated people from the non-Awadhī area the vehicle of thought amongst educated people is Hindustānī. In the district towns also, as the official work is all in Hindustānī, the educated classes are familiar with both the Hindustānī and Awadhī forms and speak both according to need. At the homes of Awadhī speakers, however, the practice differs with people. In the district towns, girls married to Awadhī people from outside the Awadhī area, adopt Awadhī and discard their dialects within a year or two. But in the larger towns, with the gradual assertion of woman's individuality in the family, a girl normally speaking Hindustānī retains her speech so that her children, when brought up, speak Hindustānī and not Awadhī which is spoken by only a few members of the family. These are the beginnings of the ousting of the unliterary dialect. Individual Awadhī speakers when outside the Awadhī area have adopted the dialect of the place; for instance, girls of Oudh married to the people of the Kanaujī area have discarded Awadhī and adopted Kanaujī. When families shift, however, they retain their dialect longer in their homes, *e.g.*, an Awadhī family settled in the Mēwārī area retains Awadhī at home. But the children owing to the close contact of Mēwārī speakers very soon adopt Mēwārī habits of speech and it is expected that Awadhī will be ousted from the family after a generation or two.

It should be borne in mind that the various dialects of Hindi, Western or Eastern, are mutually intelligible not only with regard to neighbouring dialects but to others also. A speaker of Braj can make himself intelligible in Oudh even to the uneducated people. If he resides in Oudh he will adopt Awadhī but may retain certain characteristics of his original dialect. And this weakness is condoned, though sometimes it does raise a little joke at the expense of the Braj speaker. The strict purity of the dialect is not ordinarily insisted upon.

## Materials for the Study of Awadhi.

§ 6. Awadhī was used as a literary vehicle, side by side with Braj, before they were ousted by Hindustānī in the last century. Braj has still some votaries, but Awadhī has none. It is only occasionally that we find traces of Awadhī in the Hindustānī written by the writers of Oudh. Awadhī forms creep in, particularly in the commentaries written in Hindi (for instance, *Kuṇḍaliyā Rāmāyaṇa Saḥita* by Baijnāth Kurnī of Mānpur, district Bārābankī and published by the Newal Kishore Press, Lucknow, in 1892, or his *Adhyātma Rāmāyaṇa Saḥita*).

Quite an important literature, though not as extensive as that of Braj, however, exists in Early Awadhī. The *Rāmacarita-mānasa* (popularly known as the *Rāmāyaṇa*) of Tulsīdās, the most important work in any modern Indo-Aryan language, is in Awadhī. It was written in Śaṃvat 1631 (1575 A.D.) and though the plot is mostly a borrowed one, either from Vālmīki's *Rāmāyaṇa* or from the *Adhyātma Rāmāyaṇa* both of which are in Sanskrit, the poetic genius exhibited in the work stands unrivalled in Indian literature. Another important work in Awadhī is the *Padmāvat* of Malik Muhammad Jāyasī written in Hijrī 947 (1540 A.D.). It is a romantic poem of considerable interest and a philosophical allegory runs throughout. The work is linguistically important as Jāyasī was a Mohammedan, and to all appearances ignorant of Sanskrit, and he has used a language which is devoid of Sanskrit or Arabo-Persian diction. His Awadhī is purer than that of Tulsīdās, though strict purity of dialect is absent and should not be expected. The speakers (or the scribes, at any rate) of the various dialects, Braj, Kanaujī, Awadhī, etc., were mutually intelligible in those days as to-day and there was no rigidly fixed literary form par excellence. The writers, therefore, imperceptibly borrowed from the neighbouring dialects.

Tulsidās has written in Braj quite as successfully as in Awadhī. Several editions of *Padmāvat* and *Rāmacarita-mānasa* exist. From the linguistic point of view the *Padmāvat* edited by Grierson and Sudhākar Dwivedī is excellent and has been referred to in the following pages. The only other known work of the author *Akharāvaṭa* is also in Awadhī. Of the editions of the *Rāmacarita-mānasa*, the Nāgarī Prachārīṇī Sabhā, Benares edition, is the least objectionable and has been utilised for references here. The text of the *Ayōdhyā-kāṇḍa* based on the Rājāpur manuscript, said to have been written by the poet himself, edited by Lala Sita Ram, has also been consulted. Of Tulsidās's numerous other works, *Pārvatī Maṅgala* and *Jānakī Maṅgala* are in good Awadhī.

The other published work is *Indrāvatī* written obviously on the model of *Padmāvat*, by Nūr Muhammad in Hijrī 1157 (1757 A.D.), about two hundred years later than *Padmāvat*. The Nāgarī Prachārīṇī Sabhā published about half of the text in 1906. The manuscript was in the Persian character, but only a copy of it in the Kaithī character was available to the Sabhā. The text is, therefore, not very reliable linguistically. The dialect represented is Awadhī of the most eastern area, near about Mirzapur.

Besides the above-mentioned three authors who have been the basis of studies in Early Awadhī and have been extensively drawn upon in the following pages, two important manuscripts described below have been consulted.

(1) *Avadha-bilāsa*—(described under No. 32 in the Report on the search of Hindi manuscripts for the year 1901) in the Library of the Asiatic Society of Bengal, Calcutta (a manuscript of a portion of the book is in Ayōdhyā, see No. 107 of the *Hindi Search Report* for 1914—17). It was begun in Awadha (Ayōdhyā) by Lāldās Gupta in the bright half of the month of Baisākha, in the Samvat year 1700 (A.D. 1643), i.e., about a hundred years

after Jāyasi's work. The author gave up the work on the fifth day of the bright half of Phālgun, the same year. The work, even as it is, is extensive, extending over 301 leaves (602 pages) with 20 to 23 lines on each page. It deals with the life of Rāma and is like the *Rāmacarita-mānasa* in the *ḍōhā* and *caupāī* metres.

It is divided into 18 cantos (*bisrāms*). The first, which ends on leaf 18b, contains a recommendation and an appeal to the readers to study the book, the poet's respect to the deities, his humble attitude and the importance of devotion and good company. The second canto gives a detailed account of Ayōdhyā, the origin of the river Sarayū, an account of the music played in the town and ends (on leaf 55b) with the occupation of Ayōdhyā by Svayambhū Manu with Vasiṣṭha as his priest. The third canto which ends on leaf 77b contains the reasons why Viṣṇu came down to the Earth as Rāma and why the two Gaṇas of Śiva were born as Rāvaṇa and Kumbhakarṇa. The 4th canto (ending on leaf 127b) describes the terrorism of Rāvaṇa and Kumbhakarṇa, Earth's appeal to Viṣṇu and the latter's promise to come down, the story of Rāhu and the quarrel between Śiva and Pārvatī. The 5th describes in detail the charity of Raghu at Sonakhara Tīratha and ends on leaf 139a. The 6th canto named the Entrance of the King (Daśaratha) in Prayāga and his meeting with Lōmapāda ends on leaf 154b. The 7th describes the meeting of the king with Ṛeṣaśṛṅga (ending on leaf 167b) and the 8th brings the youthful sage down to Ayōdhyā (ending on leaf 199a). The 9th is named *Garbhaprakāśa* (ending on leaf 209b) and describes the sacrifice for the sons and the subsequent conception. In the 10th (ending on leaf 226 a) the princes are born and in the 11th (ending on leaf 240a) the festivities and rejoicings in connection with the birth are elaborately described. The 12th canto in the first half describes the childhood of Rāma and in the second

it describes the birth of Sītā. It ends on leaf 254b. The 13th ends on leaf 263a and describes the boyhood of Rāma who is represented as having read the various grammars (Śāka-ṭāyana's, etc.) and Kāvya (Raghu, Kumāra, Mēghadūta, Naiṣadha, Māgha, Kirāta). This is only one of the many instances of absurd anachronisms. The 14th canto (ending on leaf 265b) describes the all-pervading might of God who has innumerable assistants in the shape of officers, writers and *faujdārs*. Here occurs a mistake in numbering the cantos. The next canto (15th) numbered as 16th ends on leaf 278b and gives a description of Rāma's pilgrimage to holy places and his instructive discussions with the saints. The writer has tried to give a summary of discourses on philosophical topics in this canto. The 16th (numbered 17th) canto ends on leaf 288b and describes the longing of Sītā for Rāma, Viśvāmitra's arrival in Ayōdhyā and his request to the king for Rāma and Lakṣmaṇa, and the story up to the breaking of Śiva's bow in Mithilā. The 17th (numbered 18th) canto (ending on leaf 296b) contains a description of the marriage of Rāma and Sītā and a detailed account of the dowry given by Janaka. The last canto the 18th (wrongly numbered the 19th) describes the happy residence of Daśaratha in Ayōdhyā with his sons and daughters-in-law, a few stories of ideal charity, the giving of boons to Kaiṣēyī and the departure of Rāma for the forest. After the colophon to the canto in a couplet the writer possibly describes his own departure from Ayōdhyā on the fifth day of the bright half of Phāgun.

From the literary point of view the work is of little value. But it has importance linguistically and as a work which gives details of the every-day life of the poet's time. The character is Dēvanāgarī mixed with Kaithī. The appearance of the manuscript is old, and, as there is no mention of the copyist, the probability is that it is the author's own copy. The orthography is striking. ॐ represents

*j* and *ṁ b*, and only a dot below them is added to represent *y* and *v*, respectively. *ṁ* regularly represents *kh*, *ṁ ch*, *ṁ s*, *ṁ dh*, *ṁ e* or *y*. The nasalisation has been mostly left unnoted. The *mātrā* for the long vowel very often represents a short vowel, *grabhahi* represents *garbhahi*, *achara* represents *acchara*. There are many instances of wrong Sanskritisation, e. g., *jakta* for *jagata*. The grammar generally agrees with that of the *Rāmāyana* of Tulsidās.

(2) *Yūsuf-Zulēkhā*.—The manuscript is in the Persian *nas-tāliq* script, pp. 346 with 13 to 15 lines per page, size 7.5" × 4.5". The last leaf and the first three leaves are slightly mutilated, otherwise the manuscript is in good condition. It was in the possession of Hafiz Samiullah Khan Tarin, B.A., LL.B., of Gangyo, district Sultanpur, and has been purchased by the Hindustānī Academy, Allahabad, which is proposing to publish it.<sup>1</sup> The work was written by Shēkh Nisār of Shēkhūpūr, in Hijrī 1200, V.S. 1847, Śaka 1712 or 1790 of the Christian era, as mentioned in the introductory verses. The work gives the well-known story of Yūsuf and Zulēkhā on the model of *Padmāvat* both in subject-matter and in language. It is a fine specimen of the Awadhī language of the last part of the 18th century.

Besides the above, the following manuscripts mentioned in the Reports on the Search for Hindi Manuscripts appear to be in Awadhī:

(a) Report for the year 1900.

No. 4. *Mrgāvatī*—a romantic poem, a precursor of *Padmāvat*, written in Hijrī 909 (1512 A.D.) by Qutban in the reign of Sher Shah's father Husein Shah. This is possibly the earliest available work in Awadhī.

(b) Report for the year 1901.

No. 13. *Baitāla Pacīsī* written by one Bhawānī Shankar who lived at Bhadaini in Benares. The date of composition is V. S. 1871 (1814 A.D.).

<sup>1</sup> Since the above was written, a notice of the manuscript has appeared in the "Nāgarī Prachārīnī Patrikā," Vol. XI, pp. 445—467.

No. 12. *Shri Rāmāyana* by Jhāma Dāsa written at Vindhācala, Mirzapur, in V. S. 1818 (1761 A.D.).

(c) Report for the year 1902.

No. 110. *Bhakta Saktā kā jhagarā*, composed in Hijri 1053 during the reign of Jehangir—Awadhī mixed with Kanauji.

No. 111. *Hamṣa Jawāhira*, composed in Hijri 1149, V.S. 1858 (1801 A.D.) by Qāsim Shāh of Dariyabad (Oudh)—pure Awadhī.

No. 112. *Gyāna Dīpa*—by Shēikh Nabī of Jaunpur, composed in 1024 A.H. (1619 A.D.)—pure Awadhī.

(d) Report for the year 1904.

No. 7. *Rājā Citramukūṭa ki Kathā*—no information about the author or the date of composition is available from the manuscript—Awadhī mixed with Western Hindi (post-positions *nē* and *kara*).

No. 19. *Kathā cāra Darvēśa* by Bhūpa Narayana composed in V. S. 1841 (1797 A.D.)—pure Awadhī. The other two books of the author, No. 29 (a) and (b) (Report, 1909-11) are not in Awadhī.

No. 32. *Citrāvalī* by Usmān, composed in 1613 A.D. on the model of *Padmāvat*—pure Awadhī.

(e) Report for the years 1909-11.

No. 26. *Baitāla Pacīsī* by Bhawānī Sahāya, date of composition not mentioned, date of manuscript 1839 V. S., mixed Awadhī.

No. 49. *Kriṣṇacaritāmṛta* by Kṣemakaṣana Miśra of Barabanki district (born in 1771 and died in 1861 V. S.—date of composition not known)—pure Awadhī.

No. 78. *Śabdāvalī* by Dūlanadāsa, about 1760 A.D.

No. 85. *Sumanaghana* (a translation of Gulistān by Gaṅgā Dāsa, written in V.S. 1879).

No. 221. *Upākhyāna Vivēka* by Pahalawāna Dāsa, composed in V.S. 1865. Another manuscript is No. 131 of the Report for 1917-19.



No. 273. *Rasa Ratnāgara* by Saīd Pahāra, date not known.

No. 296. *Bhakti Jayamāla* by Siva Rāma, written in V.S. 1787 (1730 A.D.).

No. 318. *Śabdāvalī* by Tōwara Dāsa, written in V.S. 1887 (1830 A.D.).

(f) Report for the years 1912-14.

No. 17. *Hari Canda Kathā* by Bēnī Baksa of district Sitapur, written in V.S. 1836 (1779 A.D.)—pure Awadhī.

No. 88. *Bacanāvalī* by Yugalānanda Sharaṇa of Ayōdhyā “born about V.S. (1863—1807 A.D.)”—a prose work in Awadhī mixed with Hindustānī (*rākhāṭī haṭ, mānanā, hōyagā*, etc.).

No. 160. *Bhagavata*, by Sahala Simha (born about 1645 A.D.).

Nos. 162 and 163. *Prahalāda carita* and *Raghubansu Dīpaka*, by Sahaja Rāma who “flourished about 1732 A.D.”

No. 191. *Suguna Vilāsa*, by Udaya Nātha, written in V.S. 1841 (1784 A.D.).

(g) Report for the years 1917-19.

No. 13. *Daṅgawa Parva* by Balabīra, composed in V.S. 1608 (1552 A.D.).

No. 36. *Hitōpadēsa* by Canda, composed in V.S. 1563 (1506 A.D.). Another manuscript is No. 28 of the Report for 1920—22.

No. 48. *Mahābhārata Sabhā Parva*, etc., by Dharma Dāsa, written in V.S. 1711 (1656 A.D.). Another manuscript is No. 41 of the Report for 1920—22.

No. 84 (b). *Sīya-Rāma-rasa mañjarī*, by Jānakī Carāṇa written in V.S. 1881 (1824 A.D.).

No. 187 (b). *Ekādasī Māhātmya*, by Sūraja Dāsa, written in V.S. 1923 (1866 A.D.).

(h) Report for the years 1920—22.

No. 118. *Bhāgavata Daśama Skandha Bhāṣhā* by Navala Dāsa, written in V.S. 1823 (1766 A.D.).

No. 185. *Karṇa Parva*, by Śrīpatī of Maūnagara, written in V.S. 1719 (1662 A.D.).

In the catalogue of Hindi manuscripts in the British Museum a book (No. 25 *Līlāvātī*) is mentioned as being in the Baiswārī dialect. I had an opportunity of examining the manuscript while I stayed in London and found it to be in Rājasthānī. Of the manuscripts of Hindī in the India Office Library I did not find any in Awadhī (except *Rāma-carita-mānasa* and *Padmāvat*).

It may be pointed out here that the study of Early Awadhī is beset with difficulties. The text of the works has not yet been critically established. It is difficult to find out how far the *tatsama* words found in the texts were correctly pronounced. Or possibly they might represent merely a difference in writing but not in speech. For instance was  $\text{ॠ}$  pronounced or was it another symbol for  $\text{ॠ}$ ? That  $\text{ॠ}$  was normally pronounced  $\text{ॠ}$  is clear from the fact that it replaces  $\text{ॠ}$  in the manuscripts at many places. The accuracy of the forms also is not authenticated. We sometimes find that the forms of other dialects creep into works in Awadhī, e.g., the *-ga* (Hindustānī) future in the *Rāmāyaṇa*. These might be due to the carelessness of the scribes or might belong to the authors themselves. As remarked above, the various dialects of Hindi were not mutually unintelligible.

For Awadhī as spoken to-day, the only available material is that contained in the volume on Eastern Hindi of the *Linguistic Survey of India*. On investigation it was found to be fairly correct. This has been amply supplemented by me with folk-tales and songs collected from the Awadhī area. Sometimes in the Hindi dramas of modern days, Awadhī is uttered by the minor illiterate characters, for instance, in the farces written by G. P. Srivastava (Gonda) and in the *Nētrōnmīlan Nātak* by the Misra Brothers (Sitapur and Lucknow). The late Pt. Shridhar Pathak also employed Awadhī occasionally in his poems.

### **Dialects of Awadhi.**

§ 7. Of the main Awadhī area, the dialects can be divided into three divisions—Western, Central and Eastern. The dialects of Kheri (Lakhimpur), Sitapur, Lucknow, Unao and Fatehpur are Western, those of Bahraich, Barabanki and Rae Bareli are Central while those of Gonda, Fyzabad, Sultanpur, Partabgarh, Allahabad, Jaunpur and Mirzapur are Eastern. This division is based on the commonness of certain linguistic traits detailed in the grammar given hereafter.

### **Formation of Awadhi.**

§ 8. In the following pages sounds and grammar of Awadhī, Early and Modern, have been studied in detail. As regards sounds of Modern Awadhī, I have examined my own dialect,<sup>1</sup> Lakhimpurī, very minutely and have verified the results by experimental phonetics wherever this was practicable. Information about other dialects is based on personal observation of the actual speech of the people. I got tales and songs from the villagers by going to the villages myself and tried to keep them away from the influence of Hindustānī as far as possible. The grammars of the dialects are based on the material thus gathered and have been supplemented by certain data taken from the literate and habitual speakers of Awadhī of the various tracts.

### **Vocabulary of Awadhi.**

§ 9. The vocabulary does not require any special remarks. It is predominantly Aryan, but here and there there

I was born in the Lakhimpurī area and habitually spoke Lakhimpurī until I had to leave Lakhimpur (at the age of 17 years) for University education. I, however spent my vacations at my native place. I have been regularly speaking Hindustānī now, except at my home where even now Awadhī is spoken. The inscriptions and palatograms appended here are all specimens of *my* speech—taken in London. For want of proper facilities in India, it was not possible to verify the results arrived at by me through experiment, by testing the speech of other speakers of Awadhī.

is a sprinkling of words of the non-Aryan substratum and of foreign origin. It is only in vocabulary that the speech of one class differs from that of another. The Brahmins are fond of Sanskrit words while the Kayasthas, due to their closer association with the Muslim administration, have a larger percentage of words of Persian origin in their speech than other classes of Hindus. The Banias pick up the words of their special trade from the towns and the agricultural classes employ their own words for expressing the concepts of their occupation. The percentage of special words, however, is so small that it is almost negligible and all understand one another without the slightest difficulty.

The speech of women does not differ from that of men in essentials. Women, however, are more emotional in expression. They avoid words expressing reprehensible ideas. Indian women (particularly Hindu women) never utter the names of their husbands and also generally avoid uttering the names of their eldest sons. In quarrels where men would generally come to blows, women satisfy themselves by showering abuse and curses. Their vocabulary of abuse is thus more copious.

### **Orthography of Awadhi.**

§ 10. Awadhī is reduced to-day to writing only for short messages from one village to another. The script is Kaithī in such cases. The Banias write their accounts in Hundīwālī (also known as Murīyā). These are merely convenient forms of the Dēvanāgarī script. The educated classes generally use either the Persian or the Dēvanāgarī script.

**PART I**  
**AWADHI PHONETICS**



# CHAPTER I

## INDIVIDUAL SOUNDS

### Sound-system

#### A. EARLY AWADHI

§ 11. The texts reveal the following sounds :

##### (a) Consonants

###### (i) mutes

<i>k</i>	<i>kh</i>	<i>g</i>	<i>gh</i>
<i>c</i>	<i>ch</i>	<i>j</i>	<i>jh</i>
<i>ṭ</i>	<i>ṭh</i>	<i>ḍ</i>	<i>ḍh</i>
<i>t</i>	<i>th</i>	<i>d</i>	<i>dh</i>
<i>p</i>	<i>ph</i>	<i>b</i>	<i>bh</i>

###### (ii) nasals

*ṇ ṇ ṇ n m ṁ*

###### (iii) semi-vowels

*y r l v ɾ ɾh*

###### (iv) sibilants

[ *ś* ] [ *ṣ* ] *s*

###### (v) aspirate

*h* [ *ḥ* ]

##### (b) Vowels

*a ā i ī u ū \*e ē \*o o [ r ]*

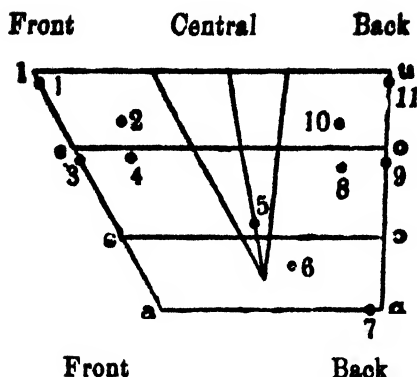
NOTE—The letters given in brackets are found in the texts though rarely. As shown below they are merely orthographic symbols to represent other sounds (*s*, *kh*, *h* and *ɾi*). The sounds with asterisks are represented in writing by symbols next to them.

## B. MODERN AWADHI

§ 12.	BILABIAL	DENTAL	ALVEOLAR	PALATAL	(PALATAL) RETROFLEX	VELAR	GLOTTAL
1. Plosives ...	p b	t d			t̪ d̪	k g	
„ Aspirates	ph bh	th dh			t̪h d̪h	kh gh	
2. Affricates ...				c j			
„ Aspirates				ch jh			
3. Nasals ...	m		n	(ɲ)	(ŋ)	(ŋ)	
„ Aspirates	m̪	n̪					
4. Lateral ...				l			
„ Aspirate				l̪			
5. Rolled ...			r				
„ Aspirate			r̪				
6. Flapped ...					ɾ		
„ Aspirate					ɾ̪		
7. Fricative ...			s				h ɦ
8. Semi-vowels ...	w		j				



## 9. Vowels



The position of Awadhi vowels is shown by dots in the above chart.

1. ix, ẓx
2. i, ẓ, ĩ
3. ex, ẽx
4. e, ẽ, ɐ
5. ɔ
6. ʌ, ʌ̃
7. ax
8. o, ɔ̃
9. ox, õx
10. u, ũ, ʊ
11. uz, ũz

NOTE.—(1) In the following pages a complete description of sounds of modern Awadhi has been given. This has been verified and attested by experiments wherever it was possible. In the case of Early Awadhi it has not been possible to describe the sounds in detail on account of the absence of evidence. The presumption, however, is that the pronunciation in the early stage also was much the same as in modern Awadhi.

(2) As observed by Dr. Bloon (*Langue Marathe* § 28) 'it is by the grammatical forms chiefly that the Indo-Aryan languages, situated to the east of the Indus, are distinguished from one another. The phonetic system in them is, on the other hand,

perceptibly identical . . . ' Detailed phonology of Indo-Aryan has already been discussed by Grierson (BSOS., Vol. I, Part III. 1920), Bloch (*Langue Marathe*—Phonétique), Turner (*Gujarātī Phonology*, JRAS., 1921-22) and Chatterji (*Origin and Development of Bengali*, Vol. I). I have, therefore, confined myself particularly to Awadhi.

## Plosives and Affricates

### A. EARLY AWADHI

#### MUTES

§ 13. The Mutes occur initially and medially. For instance

- k* *kēli* 'play' (J. 49), *ākusa* 'goad' (J. 39), *kai* 'of' (T. 164), *fikā* 'coronation' (T. 159), *kūara* 'prince' (N. 9), *kanaka* 'gold' (N. 14), *keu* 'some one' (Lāl), *dhanuka* 'bow' (Lāl), *kamāva* 'earned' (Nisār), *akāratha* 'useless' (Nisār).
- kh* *khāi* 'having eaten' (J. 121), *likhi* 'written' (J. 121), *khēlata* 'playing' (T. 377), *nirakhata* 'seeing' (T. 374), *khīcahai* 'will drag' (N. 21), *bakhānū* 'description' (N. 21) *khaṇḍa* 'part' (Lāl), *ukhārī* 'uprooted' (Lāl), *kharī* 'standing' (Nisār), *dēkhi* 'having seen' (Nisār).

NOTE.—In Lāldās the symbol for § all through represents *kh*; similarly in Tulsīdās also.

- g* *gāṭhi* 'knot' (J. 120) *māraga* 'path' (J. 120), *garajai* 'thunders' (T. 375), *māga* 'path' (T. 375), *gosāī* 'master' (N. 21), *jōgī* 'yogin' (N. 21), *gunavārē* 'meritorious' (Lāl), *jagya* 'sacrifice' (Lāl), *garaba* 'pride' (Nisār), *agyā* 'order' (Nisār).

NOTE.—In Nisār the symbol for *k* represents both *k* and *g*.

- gh* *ghāli* 'having put' (J. 124), *siṅghala* 'Ceylon' (J. 120), *ghamaṇḍa* 'pride' (T. 375) *nāgheku* 'crossed' (T. 386), *gharī* 'hour' (N. 15), *sugharāhi* 'look pretty' (N. 12), *aghōrahi* 'Aghōra'

(Lāl.), *saṃghārē* 'slaughtered' (Lāl.), *ghāli* 'having put' (Nisār), *paraghaṭ* 'plainly' (Nisār).

*c* *caleū* 'started' (J. 121), *bica* 'middle' (J. 122).

*ch* *chapāia* 'should not be concealed' (J. 123), *āchai* 'is' (J. 123).

*j* *jō* 'who' (J. 123), *banija* 'merchant' (J. 127).

*jh* *jhākā* 'peeped' (J. 61), *samuji* 'having realised' (T. 383).

*t* *tūṭa* 'broke' (T. 116), *chōṭi* 'small' (J. 140).

*th* *thakurasohāṭi* 'pleasing to the master' (T. 163), *jhūṭhi* 'false' (T. 163).

*ḍ* *ḍagai* 'moves' (T. 108), *bhaḍārī* 'storekeeper' (J. 109).

*ḍh* *ḍhōla* 'drum' (T. 366), *paḍhi* 'well-read' (J. 83).

NOTE.—Intervocally *ḍ* and *ḍh* are found only after a nasal (ṇ) or after nasalisation, otherwise they become *r* and *rḥ* respectively. The manuscripts generally have *ḍ* and *ḍh* (for *r* and *rḥ* also) but the printed books differ. Jāvasī's *Padmāvat*, for instance, keeps *ḍ* and *ḍh* throughout in the edition of the Bengal Asiatic Society while the *Rāmacaritamānasa* of Tulsidās gives *ḍ*, *ḍh* and *r*, *rḥ* distinctly in the Nāgarī Pracārīṇī Sabhā edition. *Indrāvatī* of Nūr Muḥammad has promiscuously both the symbols<sup>1</sup>.

*r*, *rḥ* *bara* 'big' (T. 107), *barhai* 'increases' (T. 103), *chārati* 'I leave' (N. 20), *kārhai* 'pulls' (N. 17), but *kāḍhai* in the next line.

*t* *tumhārē* 'yours' (T. 102), *naḥhata* 'stars' (T. 103).

*th* *thira* 'steady' (J. 70), *māthai* 'on the head' (J. 72).

*d* *dēkha* 'having seen' (J. 72), *ḍdara* 'stomach' (J. 78).

*dh* *dhani* 'blessed' (J. 80), *gandha* 'smell' (J. 79).

*p* *pūri* 'complete' (J. 79), *dipā* 'shone' (J. 81).

*ph* *phōrai* 'to be broken' (T. 163), *hariphāreuri* 'a variety of fruit' (J. 420).

<sup>1</sup> *r* and *rḥ* have been dealt with here, therefore, and not under semi-vowels.

o *lairi* 'enemy' (J. 249), *jāba* 'shall go' (J. 249).  
 bh *bhūla* 'forget' (J. 249), *ūbhi* 'having got bored'  
 (J. 160).

## B. MODERN AWADHI

### p

§ 14. The sound **p** is a breathed bi-labial unaspirated plosive. In a word it can occur initially as in **pAin** 'sharp', **paxar** 'leaf', medially as in **pixpAr** 'a kind of tree', **upxAr** 'above' or finally as in **sAraxp** 'curse', **naxp** 'measure'.

### b

§ 15. The sound **b** is a voiced bilabial unaspirated plosive. It is fully voiced, inasmuch as the voice begins earlier than the explosion, and thus slightly differs in shade from English **b**. In a word it can occur initially as in **barp** 'father', **biṭijax** 'daughter', medially as in **kAbisax** 'yellow clay,' and finally as in **jaxib** 'shall go'.

NOTE.—Final **b** is generally unexploded and devoiced (See Ins. I)

### t

§ 16. The sound **t** is a breathed dental unaspirated plosive. The passage of breath is closed by making the tip of the tongue touch the points of both the upper and lower teeth (see Pal. 2). In a word it can occur initially as in **tirni** 'three', **turAt** 'at once', medially as in **pAturijax** 'harlot', **kntAwax** 'dog', or finally as in **saxt** 'seven', **pAraxt** 'a big dish'.

### d

§ 17. The sound **d** is a voiced unaspirated dental plosive. The closure is made just as to pronounce **t** but the vocal cords vibrate all the time until the explosion. In a word it can occur initially as in **difiisj** 'he gave', **dulAfiar**

<sup>1</sup> Unless otherwise stated, the examples given in the following pages have been taken from the Lakhimpurī dialect.

'bride-groom', medially as in **kuzdAb** 'to jump', **bardArp** 'cloud' or finally as in **tōrd** 'protruding belly,' **gērd** 'ball'.

**t**

§ 18. The sound **t** is a breathed unaspirated retroflex plosive. The closure is made by the touch of the back of the tip of the tongue at the smooth surface of the hard palate right above the rough back of the teeth-ridge (see Pal. 3). In a word, it can occur initially as in **tēru** 'habit,' **taṭuar** 'pony,' medially as in **khAtijax** 'bedstead,' **lotijax** 'water-jug' or finally as in **bfiart** 'bard,' **bfiērt** 'present'.

**d**

§ 19. The sound **d** is a voiced unaspirated retroflex plosive. The closure is made just as in **t** but the voice is heard all along until the explosion. It can occur initially in a word as in **deurflex** 'one and a half time,' **debijax**, 'casket,' or medially and finally when preceded by its nasal as in **kaṇḍax** 'cow-dung cakes,' **maṇḍix** 'grain-market,' **laṇḍ** 'penis', **ṭhaṇḍ** 'cold'.

**k**

§ 20. The sound **k** is a breathed unaspirated velar plosive. The back of the tongue rises up towards the soft palate almost at the point where it meets the hard palate and makes the closure there ordinarily. When a front vowel follows it, however, the closure is made further forward on the hard palate particularly on the sides (see Pal. 4 and 5). In a word, it can occur initially as in **kaṣeṭax** 'cloth,' **kinaxrix** 'border,' medially as in **paḷokax** 'bed,' **khirkijax** 'window,' or finally as in **tark** 'opportunity,' **nirk** 'good'.

**g**

§ 21. The sound **g** is the voiced unaspirated velar plosive. The closure in the mouth is formed just as for **k**, but here the voice is heard all through until the sound explodes. In a word, it can occur initially as in **goxñūx** 'wheat,'

**gãɽhi** 'knot,' medially as in **leŋēgar** 'petticoat,' **baɣijar** 'garden' or finally as in **bŋãɽg** 'an intoxicating plant,' **ɽãɽg** 'leg'.

### ph

§ 22. The sound **ph** is the aspirated form of **p**. It resembles the Southern English *p* of stressed syllables with this difference that in the Awadhi sound the aspiration is stronger as with all the aspirated sounds treated below. In a word, it can occur initially, *e.g.*, in **phaɾikar** 'a gate made of straw,' **phoxɾab** 'to break,' medially, *e.g.*, in **talphatɿ** 'writhing,' **saphar** 'clear,' or finally as in **barph** 'vapour,' **marph** 'pardon'.

### bŋ

§ 23. The sound **bŋ** is the aspirated form of **b**. The voice is heard throughout the aspiration. In a word, it can occur initially as in **bŋaxiz** 'brother,' **bŋixɽab** 'to be wet,' medially, *e.g.*, in **khambŋar** 'a pillar,' **gorbŋiz** 'cauliflower' or finally, *e.g.*, in **ɽorbŋ** 'spaces of sewing,' **ɽixbŋ** 'tongue'.

### th

§ 24. The sound **th** is the aspirated form of **t**. In a word, it can occur initially as in **thãbŋerax** 'post,' **thuzkɿ** 'saliva,' medially as in **parthar** 'stone,' **methauriz** 'small tablets made of *urd* and used as meat,' or finally as in **sarh** 'with,' **marth** 'forehead'.

### dŋ

§ 25. The sound **dŋ** is the aspirated form of **d**. The voice is heard throughout the aspiration. In a word, it can occur initially as in **dŋowaxiz** 'washing,' **dŋaxɾn** 'paddy,' medially in **bãɽdŋab** 'to tie,' **sẽɽdŋi** 'an opening in wall made by burglars,' or finally as in **kãɽdŋ** 'shoulder,' **bãɽdŋ** 'string'.

**th**

§ 26. The sound **th** is the aspirated form of **t**. In a word, it can occur initially as in **tharɕijarwab** 'to put in standing posture', **thaur** 'room, space', medially as in **larthix** 'stick', **maŋthar** 'whey' or finally as in **karth** 'wood', **qɕirth** 'obstinate'.

**ɕh**

§ 27. The sound **ɕh** is the aspirated form of **ɕ**; the voice is heard throughout the aspiration. It can occur initially in a word as in **ɕɕorwar** 'presents', **ɕɕorlak** 'drum' or medially when preceded by its nasal as in **tharŋɕɕarix** 'cooling beverage'.

**kh**

§ 28. The sound **kh** is the aspirated form of **k**. In a word, it can occur initially as in **khert** 'field', **khoxlab** 'to open', medially as in **mukhijar** 'headman', **ārkhir** 'eyes', or finally as in **bɕurkh** 'hunger', **sandurkh** 'box'.

**gɕh**

§ 29. The sound **gɕh** is the aspirated form of **g**; the voice is present throughout the aspiration. In a word it can occur initially as in **gɕhēgɕhɕarixar** 'a girl's petticoat', **gɕherɕudax** 'a baby's toy-house of sand', medially as in **nāɕgɕhɕab** 'to cross', **sūɕgɕhēu** 'I smelt' or finally as in **gɕharɕh** 'a person who cleverly hides his motive'.

§ 30. The sound **c** is the breathed affricate unaspirated palatal consonant. The closure of the breath is made by the front of the tongue at the rough back of the teeth-ridge and is followed by friction (See Pal. 6). The touch continues a little longer than in the case of other plosives **k**, **t**, etc., and a slight affrication is perceptible. This affrication is, however, much less than in the corresponding English sound **tʃ**.

**c** can occur initially as in **cAnax** 'gran', **coŋraz** 'thief', medially as in **khārciz** 'a basket', **pāñicaznĭ** 'cognizance', or finally in a word as in **pārc** 'five', **nārc** 'dance'.

### j

§ 31. The sound **j** is the voiced variety of **c** and may be called a voiced affricate unaspirated palatal consonant. In a word it can occur initially as in **jāzgn** 'thigh', **jAun** 'which', medially as in **bñājab** 'to string', **mīzjeñ** 'I crumbled (trans.)', or finally as in **razj** 'mason', **mūzj** 'a kind of grass'.

### ch

§ 32. The sound **ch** is the aspirated variety of **c**. In a word it can occur initially as in **chAgoriz** 'goat', **chāxtAb** 'to wash', medially as in **parchez** 'behind', **tirchaz** 'crooked', or finally as in **chūrch** 'empty', **kōrch** 'lap apron'.

### jh

§ 33. The sound **jh** is the aspirated form of **j**. In a word it can occur initially as in **JñAloraz** 'mashed vegetable leaves', **jñīzgar** 'shrimp', medially as in **mājñorlaz** 'of middling size', **suzjñab** 'to be visible', or finally as in **sāzjh** 'evening', **jñāzjh** 'an ornament for ankles'.

## General Notes on the Plosives.

§ 34. The voiced plosives are generally shorter than the breathed ones. For instance, **t** of **partiz** 'leaf' is longer than **d** of **pardiz** 'broke wind' (See Inscs. 2 and 3). The voiced plosives have strong voice when they are intervocalic. In the initial and final positions the voice is comparatively less strong (Cf. Inscs. 3 and 4).

In an intervocalic breathed plosive, faint voice appears generally in the initial stage of closure (plosion) as well as in the explosion (See **k** of Insc. 1).

The aspirated forms of the plosives are merely plosives with **h** or **ñ** (see aspirated sounds in Inscs. 1, 4, 7, 10, 15,



19 and 22). The aspiration, however, is united closely with the explosion. It is convenient to treat the aspirates as separate sounds, as they have been so treated all through by Indian grammarians.

A long consonant is about sixty per cent longer than the corresponding short one (See Inscs. 5 and 6, **paxtar** and **patrax** 'leaf').

Final plosives preceded by a short vowel are longer than those preceded by a long vowel (See Inscs. 7 and 8 **pith** and **pizth** 'back').

The general remarks made about plosives are applicable to the affricates also. An affricate is generally a little longer than a plosive, breathed or voiced, (See Inscs. 11 and 12 **caṭibax** 'shall lick' and **sīcibax** 'shall irrigate')

### C. ORIGIN OF SOUNDS

#### k

§ 35. Initial Awadhi **k**- is derived from MIA *k*- which came from OIA

- (i) *k-* *kārya* > **kazj** 'business'
- (ii) *kr-* *krośa* > **koxs** 'a distance of two miles'
- (iii) *sk-* (exceptionally) *skandha* > **kāxdh** 'shoulder'.

Medial and final **-k** is derived from MIA

- (i) **-k-** after *ñ* *vañka* (< Skt. *vakra*) > **bārkaz** 'crooked'
- (ii) **-kk-** *cikkaṇa* > **cirkān** 'smooth', OIA *pakva* (MIA *pikka*) > **park** 'ripe'.

In words of foreign origin **k** represents foreign *k* and *q*, and sometimes *g*, e.g., **kalam** < *qulam* 'pen', **dukarn** < *dukān* 'shop', **bakucax** < *bugcā* 'a load'. **k** is also found in certain words which appear to be *Deśī*. e.g., **borkaz** 'a bamboo box'.

Besides **k** is found in many modern suffixes, e.g., **baṛaz** : **baṛkaz** 'big'.

**kh**

§ 36. Initial **kh-** comes from MIA **kh-** which was derived from OIA

- (i) **kh-** *khādyā-* > **khaxjax** 'a variety of sweetmeat'
- (ii) **kṣ-** *kṣetra* > **khert** 'field'
- (iii) **sk-** *skambha-* > **khambfiar** 'pillar'.

Medially and finally **kh** comes from MIA

- (i) **-kkh-** *pakkhī-* > **pārxkhiz** 'small winged insects',  
**suxkh** 'dry', **ukhaxrab** 'to dig up'
- (ii) **-ikkh-** *kaṅkha-* > **kārxkhi** 'armpit'.

In some words **kh** represents OIA **ṣ** by its pronunciation as **kh**, e.g., **doxkhu** < *doṣaḥ* 'defect'.

In foreign loan-words **kh** represents foreign **kh** generally, e.g., **akharox** < *akhrōṭ* 'nuts', and in **bakhat** < *vaqt* 'time' it represents **q**.

**g**

§ 37. Initially **g-** comes from MIA **g-** which is derived from OIA

- (i) **g-** *gata-* > **gax** 'went'
- (ii) **gr-** *grāmaḥ* > **gāzu** 'village'.

**g** represents **jñ** in *ardhatatsama* words, e.g., **jñāna** : **gjān** 'knowledge' and **-k-** in **geirax** < *ekādaśa* and **gh** in **aragū** < *arghyaḥ* 'offering'.

Medially and finally **-g-** comes from MIA

- (i) **-gg-** *aggī* > **axgi** 'fire'
- (ii) **-g-** after **ñ**, *aṅga-* > **āxgax** 'a sort of coat'.

In foreign loan-words **g** represents foreign

**g** and **g**, e.g., **garixb** < *garīb* 'poor', **gumaxn** < *gumān* 'pride'.

**gf (gh)**

§ 38. Initial **gf-** is derived from MIA **gh-** which itself comes from OIA

- gh-** *ghṛta-* > **gfliu** 'clarified butter'.

In **ghain** 'one sweep of material put in pan for baking' **gh** is possibly connected with *g-* (*grahana*).

Intervocal and final **-gñ** comes from MIA

(i) *-ggh-* *vaggħa* > **bagñi** 'tiger'

(ii) *-gh-* after *-ñ-* *lañghai* > **nāzñai** 'crosses'.

In **argñiz** 'a wooden vessel', the possibility of derivation is from 'learned' *arghya-* 'offering' owing to water and flowers, etc., having been offered in such a vessel.

**gñ** is also found in many *deśi* words, e.g., **gñīz** or **gñōtuaz** 'neck'.

### c

§ 39. Initial **c-** comes from MIA *c-* derived from OIA

(i) *c-* *cakra-* > **cakiaz** 'stone-mill'

(ii) *cy-* *cyavati* > **cuai** 'leaks'.

Medially and finally **-c** is derived from MIA

(i) *-cc-* *saccam* > **sāzcp** 'true'

(ii) *-c-* after *-ñ-* *añcala* > **āzcar** 'breast'.

In foreign loan-words *c* represents foreign *c* (tʃ) e.g., **ackan**: *ackan* 'tunic',

### ch

§ 40. Initial **ch-** is derived from MIA *ch-* which comes from OIA

(i) *ch-* *chedana-* > **cherniz** 'chisel'

(ii) [*ʃ-* in **cha z** < *ʃaʃ* 'six'].

Medial and final **ch** comes from MIA

(i) *-cch-* *acchañ-* Early Aw. *āchai* 'is', *maccha-* > **machoriz** 'fish', *macchiā* > **marchiz** 'fly', cf. **mamarkhiz** 'bee'

(ii) *-ch-* after *ñ-* *pañchai* > **pōzchai** 'wipes'.

### j (ɟ)

§ 41. Initial **j-** is derived from MIA *j-* which comes from OIA

(i) *j-* *jihvā* > **jizbñi** 'tongue'

- (ii) *jy- jyeṣṭha* > **jexṭh** 'elder'  
 (iii) *jv- jvalati* > **jarai** 'burns'  
 (iv) *dy- dyūta-* > **juāz** 'gambling'  
 (v) *y- yauvana* > **jorban** 'youthfulness'.

Medial and final -**j** is derived from MIA

- (i) -**jj-** *ajja* > **axj** 'to-day', **ujar** 'white', **banij** 'merchandise'

- (ii) -**j-** coming after *n* **pāzjar** < *pañjara* 'skeleton'.

In *tatsama* words intervocal -**j-** represents Sanskrit -*j-* e.g., **rajjaz** 'king'.

In foreign loan-words **j** represents foreign *j* (**jamaṣ** < *jamaṣ* 'collection') and **z** (**majjaz** < *mazaḥ* 'fun'), **ḍ** (**gujjar** < *guḍar* 'sustenance'), **ḍ** (**hajur** < *huḍur* 'Your Honour'), **z** (**julum** < *zulm* 'oppression'), all of which were pronounced as *z* in Persian.

### **jḥ (jh)**

§ 42. Initial **jḥ-** represents MIA *jḥ-* which is mostly found in onomatopoetic words, and *Deśi* words:

- jḥ- jhaṭṭa-* > **jḥaṭ** 'soon'.

Medial and final **jḥ** comes from MIA

- (i) -**jjh-** *bujjhai* > **buzjḥai** 'understands'. *aṇajjhāṇ*  
 > **ṇajjḥaz** 'holiday'

- (ii) -**jḥ-** coming after *n-* *saṇjhā* > **sāzjḥ** 'evening'

### **t (ṭ)**

§ 43. Initial **t-** comes from MIA *t-* (OIA *tr-*) and from *deśi* words.

- tuttai* > **tuxtai** 'breaks', **tārg** 'leg'.

Medial and final -**t** is derived from MIA

- (i) -**tt-** *vattai* > **baxter** 'is'

- (ii) -**t-** after *n-* *kaṇṭua* **kāṇṭaz** 'thorn'

- (iii) -**tt-** of *deśi* words, e.g., **peṭt** < \**peṭṭa* 'stomach'.

In **dāṇṭab** which possibly comes from *danḍa-*

-**t-** appears to represent devoiced -*ṭ-*.

In loan-words from English **t** represents English *t*, e.g., **term**: English *time*.

### **th** (*th*)

§ 44. Initial **th-** is derived from MIA *th-* and is also found in *deśi* words, e.g., **thazkur** 'lord', **thag** 'robber'.

Medial and final **th** comes from MIA

(i) *-tth-* **anguttha** > **āgutthaz** 'thumb'

(ii) *-th-* coming after *ṇ-* **gaṇṭhi** > **gāṇṭhi** 'knot'.

NOTE.—In **hūrtthaz** 'three and a half' < *ardha-caturtha*, OIA *-rth-* which is represented as *-th-* in Awadhī (**cauth** < *caturtha*) appears as **th**. The cerebralisation is attested at the Prakrit stage, however (Chatterji: p. 493). Pkt. *-tth-* in *kavittā*: Skt. *kapittha* is, however, found as *th* in Aw. **kaithaz**, cf. Mālvī *kabith*.

Medial and final **th** is found in many *deśi* words also, e.g., **thexth** 'entirely'.

N.B.—For *-tth-* of Pkt. represented as *-ṛth-* in certain cases see below.

### **ḍ** (*ḍ*)

§ 45. Initial **ḍ-** represents MIA *ḍ-* derived from OIA *d danḍa-* > **ḍāṛṇaz** 'stalk', *damṣaka* **ḍāṛs** 'a biting insect', *dvi-ardha* > **ḍexṛṇi** 'one and a half'.

Where Aw. **ḍ-** corresponds with Sanskrit *ḍ-* (e.g., **ḍoxraz** : *ḍora* 'thread', the latter represents either a late MIA cerebralisation or a loan-word from *deśi*).

**ḍ-** occurs in many words of *deśi* origin, e.g., **ḍaxr**, 'branch', **ḍōrgix** 'boat'.

Medially and finally **-ḍ** is found only after *ṇ* and in what appear as modern loan-words from other dialects: **paṇḍaz** 'the keeper of a sacred place', **gaṇḍaz** 'a thread with some mystical influence of some saint, worn on the neck or on the wrist; a group of four', **kaṇḍaz** 'cow-dung cake.'

NOTE.—In Early Awadhī medial **-ḍ-** possibly represents *ṛ* mostly.

**ɖʱ (ɖʱh)**

§ 46. Initial **ɖʱ**- is derived from MIA **ɖʱh**- which comes from OIA

- (i) **ɖʱh** with *r*, etc., *ɖʱrɛʃta* > **ɖʱrɛʃh** 'naughty'
- (ii) **ɖʱh** which is either late cerebralisation or is found in a *desi* loan-word, e.g., **ɖʱʃorwa** < *ɖʱhaukatā* 'brings, gathers'.

Medial and final **-ɖʱ** is found only after *ŋ* and in few words: **ʃhaŋɖʱ** 'cold'.

There are a large number of words where **ɖʱ** occurs initially; these are probably of *desi* origin, e.g., **ɖʱʃorɪ** 'drum', **ɖʱʃorɪ** 'many', **ɖʱʃakulɪ** 'a paddle', **ɖʱʃurɪʃa** 'searches'.

**t**

§ 47. Initial **t**- comes from MIA **t**- derived from OIA

- (i) **t**- *tapta* > **tapt** 'hot'
- (ii) **t**- *trīṃi* > **tirṃ** 'three'.

Medial and final **-t** represents MIA

- (i) **-tt**- *putta* > **putt** 'son', *satta* > **satt** 'seven'
- (ii) **-t** after *n*- *danto* > **dānt** 'tooth'.

In *tatsama* and *ardha-tatsama* words, **-t** might represent Sanskrit **-t**, e.g.,

**ɟatan** & **ɟatna** 'means'.

In foreign loan-words **t** represents *t*, e.g., **maut** 'death'.

**th**

§ 48. Initial **th**- comes from MIA **th**- derived from OIA

- (i) **st**- *stana* > **than** 'udder'
- (ii) **sth**- *sthāṭi* > **tharijax** 'dish'

Medially and finally **-th** is derived from MIA

**-th** derived from OIA

- (i) **th**- *kapittha* > **kaithax** 'a fruit'
- (ii) **-kth**- *siktha* > **sirth** 'a grain'

(iii) -rth- *sārtha-* > **saxthiz** 'companion'

(iv) -st- *prastara* > **paxthar** 'pebble'

**th** in all positions occurs in *deśi* words also, e.g., **thapaṛax** 'slap', **thuxthun** 'horse's nostrils'. In *tatsama* and *ardha-tatsama* words Aw. -th- might represent Sanskrit -th-, e.g., **kathax** 'story'.

## d

§ 49. Initial **d-** comes from MIA *d-* derived from OIA

(i) *d-* *dadhi-* > **dāfiu** 'curds'

(ii) *dr-* *dronu-* > **dornax** 'a cup made of leaves'.

Medial and final -**d** goes back to MIA

(i) -*ad-* *haliddā-* > **hardix** 'turmeric', *onaara-pada-* > **bfiardāū** 'the Bhādrapada month'

(ii) -*d-* after -*n-* *mandu-* > **mārdax** 'ill'.

NOTE.— -**d** derived from MIA. -*d* after *n* is not round in the Eastern dialects where the nasalisation plus -*d* in such cases is represented by *n*, e.g., Lmp. **cārdix**, J. **carnix** 'silver'.

In Lmp. **daurab** (Eastern **dḥaurab**), deaspiration of Skt. *dhāv-* 'to run' is possible.<sup>1</sup> *dh-* in this verb is attested by Early Awadhī (Tulsi: *dhāi* 'having run').

## dḥ (dh)

§ 50. Initial **dḥ-** goes back to MIA *dh-* derived from OIA

(i) *dh-* *dhānya* > **dḥain** 'corn, paddy'

(ii) In Aw. **dḥiz**, **dḥijax** 'daughter', **dḥ-** goes back to MIA *dh-* (Pāli *dhītā*) representative of *d-* in OIA (*duhitā*).

Medial and final -**dḥ** is derived from MIA

(i) -*ddh-* *duddha* > **duxdḥ** 'milk', *giddha* > **gixdḥ** 'vulture'.

<sup>1</sup> (i) *dhāvati* > *dhāai*

(ii) *dravati* > *davaï* > *dava-ḍa-i* > *dauṛe*

- (ii) *-dh* after *n*, *bandhai* > **bāẏdñai** 'ties', *randhai* > **rāẏdñai** 'cooks'.

NOTE—**-dh** derived from MIA *-dh-* after *-n-* is not found in Eastern dialects where the nasalisation plus **-dh** in such cases is represented by **-ñ**, e.g., **baññai** 'ties', **aññaxriẏ** 'darkness'. In Lakhimpurī and other Western dialects **-dh** intrudes in other cases also where Eastern dialects have **-ñ** derived from MIA, e.g., Lmp. **jōdñaijāx** (Eastern **jonñaijāx**) < *jonha-* 'moonlight'. Lmp. **kāḍñaijāx** (Eastern **kanñaijāx**) < *kaṇha-* 'Kṛṣṇa'.

**dh-** occurs in certain words which are of obscure origin, e.g., **dñamaxriḡ** 'wild sport', **dñuxm** 'show, pomp'.

## p

§ 51. Initial **p-** comes from MIA *p-* derived from OIA

- (i) *p-* *patri-* : **paxtiẏ** 'leaf', *pr̥cch-* : **puxch-** 'to ask'

(ii) *pr-* *priya-* : **pijāx** 'beloved', *prasara-* : **pasar-** 'to lie down'

Medial and final *-p* comes from MIA

- (i) *-pp-* *uppajjai* : **upəjai** 'is horn', *sappa* : **sāẏp** 'snake', *appanāṃ* : **apan** 'one's own'

(ii) *-p-* after *-m-* *kampai* : **kāẏpāi** 'trembles'.

*p* is found in many words of *deśī* origin, e.g., **pext** 'belley', **toxpiz** 'cap'.

*p* in foreign loan-words represents foreign *p*. In **superd** 'white' it stands for Persian *f* (*sufaid*).

## ph

§ 52. Initial **ph-** comes from MIA *ph-* derived from OIA

- (i) *ph-* *phala* : **phal** 'fruit', *phālgūṇa* : **phaẏgun** 'the month Phālgun'

(ii) *sp-* *spand-* : **phāẏd-** 'to jump'

(iii) *sph-* *sphuḥ-* : **phuxẏ-** 'to break'.



Medial and final *ph* represents MIA

(i) *-pph-* *vappha-* : **baiph** 'vapour', *upphañāi* : **uphenaxi** 'bursts up as foam'

(ii) *-ph-* after *m* *gumpha-* : **gorphax** 'twining'.

**ph** occurs in *deśi* words, e.g., **phērtax** 'a wrapper', **hōrphab** 'to breathe deeply when exhausted'.

In foreign loan-words, *ph* represents *f*, e.g., **saphax** 'clear' : Pers. *sāf*.

## b

§ 53. Initial **b-** represents MIA (*a*) *b-* which represents OIA

(i) *b-* *budhya-* **buzifi** 'to understand'

(ii) *br-* *brāhmaṇa* : **baɪmfiān** 'Brahmin'

(iii) *dv-* *dvādaśa* : **baɪrax** 'twelve' (and so forth in the numerals).

(*b*) *v-* which represents

OIA

(i) *v-* *vātāvali-* : **baɪaxɪ** 'wind', *vismar-* : **bisax** 'to forget', *uvaviṭṭha-* : **baith-** 'sitting'

(ii) *vy-* *vyāghra-* : **baɪgfi** 'tiger'.

(*c*) *m-* which represents

OIA

*m-* *mukula* : **baux** 'blossom of the mango tree.'

Medial and final **-b** represents MIA

(i) *-b-* after *m*, *amba-* (< *āmra*) : **ābijaɪ** 'green mangoes', *tambūla-* : **tāboxliɪ** 'seller of betel-leaves'.

(ii) *-bb-* *dubbala* : **duxbar** 'thin', *kubbura-* : **kabrax** 'spotted'.

*N.B.*—Western Awadhī does not have **-mb-** as **-m** as Hindustānī and Eastern Awadhī have, for instance W. Aw. **kābariɪ** (variant **kamariz**) 'blanket' < *kambala-*, **jamuniɪ**

<*jambh*- is a loan-word, the pure Western Awadhī word being *pharēxdax* < *phalendra*-

In the numerals *-bb-* has been retained, *chabbis* 'twenty-six'.

In *bāṣini* 'sister' there is evidence of a transference of aspiration from the first to the second syllable.

In *tatsama* or *ardha-tatsama* words *-b.* may represent Sanskrit *-v-*, e.g., *parbix* < *parvan* 'festival'.

In foreign loan-words and in *deśī* words *-Aw. b* represents foreign *b*.

### **bṣi (bh)**

§ 54. Initial **bṣi-** represents MIA *bh-* derived from OIA

(i) *bh- bhikṣā* > **bṣixkh** 'alms', *bhūmi* : **bṣuĩ** 'ground'

(ii) *bhr- bhrātṛ-* > **bṣaxix** 'brother', *bhrāṣṭra-* > **bṣaxṭhax** 'kiln'

(iii) *-bhy- abhyantara* > **bṣixtar** 'within'.

In **bṣaĩsax** (Skt. *mahiṣa-*) 'buffalo' and **bṣēṣix** (Skt. *mēḍhra-*) 'sheep', **bṣi-** is possibly derived from *m* through the transposition of *-h-* (Chatterji, p. 515). Another suggestion is that these words might be *deśī* in origin.

Medial and final **bṣi-** represents MIA

(i) *-bbh- gabbhiṇi* > **gaxbṣini** 'pregnant', *jibbhā* > **jixbṣi** 'tongue'

(ii) *-bh- after m kumbhaāra-* > **kūbbṣaxr** 'potter'

(iii) *-mh bāmhaṇa* > **bāzbṣian** 'Brahmin' (beside **ba:mṣian**).

**bṣi** occurs in several *deśī* words, e.g., **bṣixr** 'crowd', **bṣabxṣar** 'agitation'.

### **Nasals**

#### **A. EARLY AWADHI**

§ 55. Out of the five nasals, *ṇ* and *ṇ* are found always in the middle of a word before a mute of their own class.

*n* occurs medially, both intervocally and before a mute of its class, *n* and *m* occur in all positions. For instance :

*n* *bhūṣaṇa* 'ornaments' (T. 141).

*n* *nindaḥi* '(they) blame' (T. 191), *āna* 'another' (T. 190), *kīṇha* 'did' (T. 191), *dōṭanha* 'gods' (J. 495), *nḥāi* 'having taken a bath' (T. 223).

*m* *māḥana* 'poison' (T. 222), *amia* 'nectar' (T. 231), *tumha* 'you' (T. 227).

*m* always represents one of the five nasals before the mutes of its class, e.g.,

*mangala* 'auspiciousness' (T. 198), *pumja* 'heap' (T. 198), *damḍavata* 'obeisance' (T. 199), *sumdari* 'the Beauty' (J. 488), *sammata* 'agreed' (T. 223).

## B. MODERN AWADHI

### m

§ 56. The sound *m* is the voiced bi-labial nasal. It can occur initially as in *maṛinaṣ* 'month', *meḥeruṣ* 'woman', medially as in *laṃbaṣ* 'long, tall', *soṣmiz* 'French beans', or finally as in *ṣilam* 'a sort of smoking-pipe made of clay', *moṣm* 'wax'.

### n

§ 57. The sound *n* is the voiced alveolar nasal. It may be noted, however, that the tip of the tongue while touching the gums touches the teeth also (See Pal. 7).

It can occur initially as in *neuraṣ* 'mongoose', *naṣt* 'relative', medially either singly as in *baṇaṣwab* 'to make', *miṣaṇaṣ* 'a palanquin', *kaṇaṣ* 'the corners of a kite' or before a plosive of its class or before *s* as in *bundaṣ* 'earrings', *paṇṭhiṣ* 'a posture of sitting with feet on the thighs', *baṇaṣ* 'flute'; before a plosive of another class in compound words as in *kaṇpaṭiṣ* 'temples of cheeks', *kaṇṭoṣp* 'a head-gear covering the ears also', *kankaṇiṣ* 'a kite', *kaṇchedonaṣ* 'the ceremony of piercing the ears', and finally as in *loṇ* 'salt', *ṣaiṇ* 'beckoning'.

§ 58. The sound **ŋ** is the voiced retroflex nasal but is pronounced a little more forward as compared to the plosives **t**, **d** (See Pal. 8). It can occur only medially and there too only before a retroflex plosive, *e.g.*, in **baŋtardŋar** 'utter ruin', **maŋthar** 'whey', **maŋdix** 'grain market', **thaŋdŋi** 'cool'.

### ŋ

§ 59. The sound **ŋ** is the voiced velar nasal (See Pal. 9). It can occur medially and only before a velar plosive, *e.g.*, **saŋkar** 'Lord Śiva', **saŋkh** 'conch-shell', **phaŋger** 'persevering entreaty', **saŋgŋatix** 'companion'.

### ɲ

§ 60. The sound **ɲ** is the voiced palatal nasal but is pronounced a little more forward as compared to **c**, **ɟ** (See Pal. 10). It can occur only medially and there too immediately before affricate consonants, *e.g.*, in **khonɲar** 'a dish of sweets', **tamaɲɲar** 'pistol', **paɲɲar** 'features', **paɲɲar** 'paw', **saɲɲar** 'evening'.

### mfi

§ 61. The sound **mfi** is the aspirated form of **m** and occurs only medially, *e.g.* **baɾomfiar** 'Brahmā'.

### nfi

§ 62. The sound **nfi** is the aspirated form of **n** and occurs only medially, *e.g.*, **kanfiɲar** 'Kṛṣṇa'.

## General Notes on Nasals

§ 63. Awadhi possesses only two nasals **m** and **n** which are found in various positions in a word and are separate phonemes. The other three **ŋ** **ɲ** **ɳ** are found only medially and before the consonants of their class. They come under **n** phoneme. The palatograms show that **ŋ** and **ɳ** are spoken a little forward as compared to **t** and **c** respectively

nd that the positions of **ṇ** and **ṇ̄** are not very different. The aspirated forms of the nasals (i.e., **nḥi**, **mḥi**) are not closely united — they are disintegrated sounds.

A nasal before a plosive is longer than otherwise. For instance, compare the length of **sunti** and **sunī** (Inscs. 13 and 14).

A nasal nasalises the previous vowel always, e.g., in **saṇkh** (Insc. 15) and also the following vowel, e.g., in **sunī** and **maṇix** (Insc. 14 and 46). It nasalises the following voiced consonants, e.g., in **baṇḍax** (Insc. 16), but does not nasalise a breathed consonant (See **baṇḍax**, Insc. 17).

NOTE.—A Nasal has become unvoiced in the middle of a sentence expressing the sense of imperative and wonder (*Vide* Charts 3 and 5)

## C. ORIGIN

### n and nḥ

§ 64. Initial **n-** is derived from OIA

- (i) **n-** > MIA **ṇ** (except in Paisācī and Pāli), e.g., *nakṣatra-* > **nakhat** 'star', *nemi* > **niu** 'foundation'
- (ii) **jñ-** > **ṇ** in Pāli, Māgadhī and Paisācī but **ṇ̄** in other Prakrits, e.g., *jñāti-* > **nai-ṇar** 'a married woman's father's house'
- (iii) **sn-** > **ṇḥ** in MIA and later separated by anaptyxis, e.g., *snā-* > **naṇax-b** 'to bathe'.

Medially and finally **-n** is derived from OIA

- (i) **-jñ-** > MIA **-ṇṇ-** (Pāli, Pais. and Māg. **-ṇṇ-**) e.g., *viñṇapti-* > **bintix** 'prayer'
- (ii) **-ṇ-** ✓ *gaṇ-* > **ganab** 'to count,' ✓ *śṇu-* > **sunab** 'to hear'
- (iii) **-ṇy-** > MIA **-ṇṇ-** e.g., *punya* > **punni** 'merit'
- (iv) **-n-** e.g., *navanīta* > **nainuz** 'butter', *jānāti* : **jainai** 'knows'

- (v) *-nn-* *chinna-* > **chinari** 'a woman of loose character'
- (vi) *-ny-* e.g., *anya* > **ain** 'another', *mānya* : **marinj** 'honoured relative'
- (vii) *-rṇ-* MIA *-rṇ-*, e.g., *karna* > **kain** 'ear', *varṇa-* > **barnj** 'habit'
- (viii) *-ṣ-* > MIA *-ṇh-*, e.g., *kṛṣṇa-* > Eastern Awadhī **kanṣaijaz** 'Kṛṣṇa'
- (ix) *-sn-* > MIA *-ṇh-*, e.g., *jyotsnā-* > East. Aw. **jonṣaijaz** 'moonlight'
- (x) *-hn-* > MIA *-ṇh-*, e.g., *cihna* > **cirni** 'a token'.

N.B.—In certain modern dialects of Awadhī *-n-* represents ancient *-nd-*, for which see the origin of *-d-* and *-dñ-* §§ 49-50.

*n* is also found in words of *deśi* origin and in foreign loan-words.

In a few words *n* represents OIA *l*, e.g., **nargṣab** : *laṅgh-* 'to cross', **nozn** : *lavāṇa* 'salt', **nēgulaz** : ? *lāṅgūla-* 'the only boy amongst the girls fed on the ninth day of Āśvin in honour of the Devī'; **arganiz** : *argalā* - 'a rope hung up for putting clothes on'.

### **m and mñ**

§ 65. Initial **m** comes from MIA *m-* derived from OIA

- (i) *m-* *mātā-* : **maxiz** 'mother', *maśaka* : **maṣaz** 'mosquito', *madhu-makṣikā-* : **ma-maikhiz** 'bee'

- (ii) *mr-* *mrakṣaṇa* : **maixhan** 'butter'

- (iii) *śm-* *śmaśru* : **moixh** 'whiskers'.

Medially and finally *-m-* comes from MIA *-mm-*, e.g., *sammukha-* : **samañez** 'in front', *ghamma* : **gḥaxm** 'sun'

In certain loan-words in the Western dialects, and in the Eastern dialects *-m* represents MIA *-m* + labial mute, e.g., **cuzmab** < *cumb-* 'to kiss'.

-*mh-* comes from *m* + labial plosive or -*mh-* e.g.,  
*m* + -*bh-* *kumḥaiz* < *kumbha* -*āra* 'potter'  
 -*mh-*, e.g., *bamḥana* : *baṣṣṣan* 'Brahmin'.  
*m* occurs in *deśi* words and in loan-words also.

### ṇ ṅ ṇ

§ 66. These three nasals are found in Awadhī before the mutes of their classes only and then also mostly in loan-words either from Sanskrit or foreign languages or in *deśi* words. For examples see §§ 58—60.

## Old semi-vowels, Modern semi-vowels and Rolled, Flapped and Lateral consonants.

### A. EARLY AWADHI

§ 67. *y*, *r*, *l* and *v* occur initially as well as medially. For instance :

*y* ' *yaha* 'this' (J. 113), *pāyā* 'got' (J. 135).

In the manuscripts the symbol for *y* represents *j* also.

*r* *rākhā* 'kept' (J. 225), *nīarē* 'near' (J. 225).

*l* *lēhu* 'take' (J. 273), *hilagi* 'having got entangled' (J. 273).

*v* *vaha* 'she' (J. 210), *kāṣṇī* 'loving woman' (J.)

In the manuscripts the symbols for *v* and *b* are often confused.

NOTE.—For Early Awadhī *ṛ*, *ṛh* see § 13.

### B. MODERN AWADHI

#### j

§ 68. The sound *j* is pronounced like *i*, only the more sonorous character of the following sound gives it a consonantal character (See Pal. 15). The tongue is very much in the position of *i* (short), the air-passage being a little narrower (Compare Pal. 17). It occurs in a few words initially as in *jāṇu* 'this'. Medially it occurs optionally

between two vowels and serves as glide from the less open to the more open vowel, *e.g.*, **piax** or **pjax** 'thirst', **qiaṭi** or **qijaṭi** 'a lamp-stand'.

§ 69. The sound **w** is pronounced like **u**, only the more sonorous character of the following sound gives it a consonantal character. In pronouncing it the lower lip touches the upper lip slightly as also the lower teeth but there is no friction except possibly when it is in the initial position. The lip-rounding required for pronouncing this sound is much less than that for the corresponding English sound **w**.

It occurs initially in a few words, *e.g.*, in **waxr** 'side', **waḥu** 'that', medially it occurs between two vowels and serves occasionally as glide from the less open to the more open back vowel, *e.g.*, **puwax** or **puax** 'a kind of cake', **sexwax** 'slept', **sawati** 'co-wife', **gāwaxr** 'villager'.

NOTE 1.—**w** comes in place of **u** in certain cases of assimilation (See § 152).

NOTE 2.—In Baghelli, **-w** is generally pronounced as **-b**.

§ 70. The sound **r** is the rolled voiced alveolar consonant (See Pal. 11). In pronouncing it the tip of the tongue taps twice or thrice against the alveolar region above the teeth-ridge. It can occur initially as in **rōrwāx** 'hair on the body', **rīrdḥab** 'to cook', medially as in **beraxm** 'ill', **muraxuz** 'green grocer', or finally as in **sambaxr** 'Monday', **camaxr** 'cobbler'.

**r** has an epenthetic vowel before it when it comes initially, *e.g.*, in **raxm se** (Insc. 18) a tiny vowel appears before **r**.

NOTE.—For the elision of intervocalic **-r** in the Absolute in the Eastern dialects see below Part II Chapter VI (Verbs).



§ 71. The sound **ɽ** is the voiced flapped retroflex consonant (see Pal. 12). The back of the tip of the tongue goes up and taps on the rough back above the gums. It can occur singly, and only medially, as in **āɽɽiz** 'bulb', **bāēɽiz** 'sheep', or finally, as in **goɽɽ** 'feet', **hāɽɽ** 'bones'.

The tapping is only once. As the palatogram shows, the contact is perceptibly higher than in the case of **r** but not so high as in the case of **ɽ**.

### **ɽɱ**

§ 72. The sound **ɽɱ** is the aspirated form of **ɽ**. It can occur only medially as in **Arɽɱiz** 'a kind of pulse', or finally as in **rɽɽɱ** 'spinal cord'.

### **ɽɱ**

§ 73. The sound **ɽɱ** is the aspirated form of **ɽ**. It can occur either medially as in **baɽɽɱi** 'more', **sɽɽɱiz** 'steps', or finally as in **buɽɽɱ** 'old', **koɽɽɱ** 'leprosy'.

### **l**

§ 74. The sound **l** is the voiced alveolar lateral consonant (see Pal. 13). The tip of the tongue just touches the upper teeth and their root to block the passage and a slight hollow (less than in English **l**) is made, the air passes at the sides. It can occur initially as in **luɽɽab** 'to rob', **lōɽɽax** 'a lump', medially as in **kaɽɽi** 'tomorrow', **phulaɽɽiz** 'a variety of scone', or finally as in **caɽɽ** 'trick', **amoxɽ** 'invaluable'.

NOTE—**l** has a subsidiary phoneme before retroflex sounds.

### **lɱ**

§ 75. The sound **lɱ** is the aspirated form of **l**. It occurs only medially as in **paɽɽaxwab** 'to coax a cow to give milk'.

## C. ORIGIN

**j (y) and w (v)**

§ 76. These sounds are found very seldom in Awadhī. In the initial position they are found in the pronouns **jānu**, **wānu** which also have alternative forms. In the medial position they serve only as glides between two vowels. They do not occur finally except in some dialects where they stand for **i** and **u** respectively.

Sanskrit *y-* is represented in the initial position by **j** even in the MIA period, and in the medial position it was elided. Sanskrit initial *v-* is represented by **b-** in Awadhī and the medial one by **u** or **b**.

Initial *y-* of foreign words is represented by **i-** or zero in Awadhī (e.g., *yār* Pers.—‘friend’, Awadhī **iaxr**, *yād-* Pers.—‘memory’, Aw. **axdī**, **akixn** ‘belief’) and *v-*, *va-* generally by **u-** (e.g., Pers. *vakīl*: Aw. **ukīrl**).

In a few words **-w-** medially represents OIA **-p-** (e.g., **sapatī**: **sawatī** ‘co-wife’), or with nasalisation it corresponds to OIA **-m-** (e.g., **gāwaxr**: *grāma-* ‘villager’).

§ 77. Initially **r** represents MIA

**r-** coming from OIA **r-**, e.g., **rātri**: **raxtī** ‘night’.

Medially and finally **r** represents MIA

- (i) **-r-** coming from OIA **-r-**, e.g., **apara**: **Aur** ‘another’, **kēdārikā**: **kejaxrix** ‘a bed in a garden’, **carma-kāra**: **camaxr** ‘cobbler’.

**-r-** coming from OIA **-t-**, **-d-** in the numerals, e.g., **saptati**: **saxtari** ‘seventy’, **dvādaśa**: **baxrax** ‘twelve’, **saptadaśa**: **saxtarax** ‘seventeen’.

- (ii) **-l-** coming from OIA **-l-**, e.g., **ālaya-**: **axrasp** ‘lethargy’, **prapā-sālā**: **pausarax** ‘a place for supplying water’, **phalati**: **pharex** ‘bears fruit’.

*phalaka-* : **pharraz** 'plank of wood', *musala-* : **mursarʒ** 'pestle', *viḍāla-* : **bilazrix** 'cat'

NOTE.—Braj and Bhōjpuri agree with Awadhī, Hindustānī retains **ʒ**.

(iii) *q-* coming from OIA *-t-*, e. g., *kaṣu-* : **karuz** 'bitter', *kīṣa-* : **kirawaz** 'insect', *viṣapa-* : **birawaz** 'tree', *puṣa-* : **purijaz** 'anything wrapped with paper or leaves'.

NOTE.—Braj and Bhōjpuri agree with Awadhī, Hindustānī represents OIA. *-t-* by *-ṭ-*.

In *ardhatatsama* words. Sanskrit *-r* + consonant is represented in Awadhī by the process of epenthesis, e.g., *dharmā-* : **dharām** 'religion', *samartha-* : **samarath** 'powerful'

Evidence of such an epenthesis in earlier stages is found from Skt. *ādarśa-* : Aw. **azrasiz** 'an ornament, containing a mirror, worn on the wrist'.

Intervocal *-r-* is dropped out in certain forms of the verb (see Part II, Chap. VI)

*r* appears in *deśī* words in all positions, and medially and finally it sometimes corresponds with Hindustānī *-ṛ*, e. g., *raizṛi* 'quarrel', *thaparaz* (Hin. **thapīarṛ**) 'slap', *kuzraz* (Hin. **kuzīarṛ**) 'rubbish'.

*r* appears in foreign loan-words also.

## ra

§ 78. This sound occurs only in what appear to be *dēśī* words (see § 88).

## ṛ (r)

§ 79. Awadhī *ṛ* which occurs only medially or finally represents MIA

*-ḍḍ-* *uḍḍi* > **uṛai**, 'flies',

*-ḍ* after *n-*, in cases where the nasal survives only as nasalisation, e.g., *aṇḍa-* > **āṛiz** 'the bulb of a fruit', *ḍaṇḍa* > **ḍāṛṛ** 'oar'.

ɽ occurs in many *desī* words also, e.g., **goɽ** 'foot'.

### ɽfi (dʰ)

§ 80. Awadhī **ɽfi** occurs only medially or finally and represents MIA

-dʰh-      *vaḍḍhai* > **baɽɽfi** 'increases', *saḍḍha* + - > **saɽɽfi** 'and half', *vuḍḍha* - > **buɽɽfi** 'aged'.

Where -**ɽfi** represents -dʰh of the Prakrits, the words are certainly loan-words from other dialects, e.g., **paɽɽfi** < *paḍḍhai* 'reads', **gaɽɽfi** < *gāḍḍha* 'thick'.

### l

§ 81. Initial l- represents MIA

l- coming from OIA, e.g., *lukṣa* : **laɽkh** 'a lac', *laṅṅā* : **laɽɽ** 'shame, modesty'. In **laɽɽhiɽ** 'stick' it represents OIA *y-* (*yaṣṭi-*).

Medial and final -l represents MIA

(a) -ll- coming from OIA

(i) -dr-    *bhadra-* : **bʱaɽlaɽ** 'good'.

(ii) -r-    *prerayati* : **peɽlaɽ** (Pkt. *pellai*) 'enters by force'.

(iii) -ry-    *paryāṅka-* : **paɽlkaɽ** 'bedstead'.

(iv) -ly-    *kalya-* : **kaɽliɽi** 'yesterday or tomorrow'.

(v) -ll-    *vallī-* : **baɽliɽ** 'the ear of the maize plant'.

(vi) -lv-    *bilva* : **beɽl** 'a particular tree'.

(b) Medial -l- in numerals corresponds to MIA, OIA -r- in figures 'forty' and in those based on it, e.g., *catvāriṃśat* : **caɽliɽ** 'forty'.

In **laɽɽ** 'to lose', l- would represent n- if the word be derived from *naṣṭa-* (Chatterji, p. 545) the loss of aspiration being a difficulty.

Medial **-l-** also corresponds to MIA *ḍ, ḷ* derived from OIA *-ḍ-*. e.g., *viḍāla-* : **bilaxriḥ** 'cat'.

*l* occurs in *dēśi* and foreign loan-words also.

## lṛ

§ 82. This sound occurs only in what appear to be *dēśi* words and from OIA *hl-*, e.g., *prahlādayati* > **palḥazwai** 'coaxes to give milk' (see § 88).

## Sibilants and Aspirate

### A. EARLY AWADHI

§ 83. Of the three sibilants, *s* is the normal one. But *ś* also is found particularly in Tulsīdās and in Lāldās. In the latter it sometimes replaces *s* which possibly shows either that *ś* and *s* both represented the sound *s* or there is ultra-Sanskritisation of *s* into *ś*. The symbol for *ṣ* occurs to represent *ḥ* both in Tulsīdās and Lāldās. It is hardly possible that *ṣ* existed as a sound.

*ś śrutikīrti* 'name of Shatrughna's wife' (T. 139), *śrāpa* 'curse' (T. 93), *dēśa* 'country' (Lāl.), *śō* 'that' (Lāl.).

*s vasiṣṭha* 'Vasiṣṭha' (T. 139), *bhūṣana* 'ornament' (T. 138), *varaṣaḥ* 'rain' (T. 139), *laṣana* 'Lakṣmaṇa' (T. 192), *bisēṣi* 'particularly' (T. 219); *ṣabari* 'news' (Lāl.), *dēṣi* 'having seen' (Lāl.).

*s suā* 'parrot' (J. 113), *jaisa* 'as' (J. 113), *saguna* 'omen' (T. 295), *bisāla* 'big' (T. 294), *sō* 'that' (T. 295).

### Aspirate

*ḥ hai* 'is' (J. 160), *mohṛ* 'me' (J. 160), *lūḥi* 'taken' (J. 160).

*ḥ* occurs in Tulsīdās and Lāldās in *tatsama* words only, e.g., *jūṭhaḥ* 'the herd' (T. 295), *niḥkāmī* 'devoid of desires' (Lāl), cf. *niḥo kalamka* 'spotless' (J. 24).

## B. MODERN AWADHI

§ 84. The sound **s** is the breathed alveolar fricative consonant (see Pa<sup>1</sup> 14). The tip of the tongue touches the upper teeth also. It differs from English **s** in having less friction. It can occur initially as in **soxrāfi** 'sixteen', **sērti** 'free', medially as in **kasab** 'to tighten', **pasijaz** 'watchman', or finally as in **pacazs** 'fifty', **thors** 'solid'.

The sound has no tendency to become voiced in intervocalic position. Final **s** is less pronounced than a plosive.

**h**

§ 85. The sound **h** is what has been defined as 'Breathed Glottal Fricative'. It 'is the sound of pure breath having a free passage through the mouth.' In a word it can occur initially as in **ham** 'we' (see Insc. 47), **huāz** 'there'.

It should be noted that the aspirated forms of breathed plosives and affricate contain this sound as their second element (See Inscs. 7, 8, 15)

**fi**

§ 86. The sound **fi** is the voiced variety of **h**, and occurs intervocally as in **kāfiāz** 'where', **liheū** 'I took', or finally as in **saxfi** 'banker', **dēzfi** 'body'. In the final position, however, the sound finishes with absence of voice, e. g., in **saxfi**, **fi** is **fi-h** (see Insc. 20).

It should be noted that the voiced aspirated plosives, affricate, nasals, rolled, flapped and lateral consonants contain this sound as their second element. This second element tends to be voiceless before whispered vowels, e. g., **duxdfi** tends to become **duxdhv** (see Insc. 19).

## C ORIGIN

**s**

§ 87. The dental sibilant is the only one in Awadhi as in Braj and Bhōjpuri and represents OIA *s*, *ś* and *ṣ*

singly as well as in some combinations, through MIA s or -ss-.

s represents MIA. s, -ss- derived from OIA.

- (i) s- *sapatni* : **sAwAti** 'rival, co-wife', *saktu* : **setuax** 'barley-flour', *śvāsa* : **sāxs** 'breath', *vas-* : **basab** 'to reside'.
- (ii) ś- *śṛṅga* : **sīig** 'horn', *śuṇḍā-* : **sūixi** 'trunk', *āśā* : **axs** 'hope', *maśaka-* : **māssax** 'mosquito'.
- (iii) ś- *soḍaśa* : **soxrax** 'sixteen', *mahiṣi* : **bhAīsi** 'the buffalo'.
- (iv) -sm- *-vismṛ-* : **bisArAb** 'forget'.
- (v) -sy- *ālasya* : **axras** 'indolence'.
- (vi) -sr- *śrotas-* : **soxt** 'stream'.
- (vii) -sv- *svāmī-* : **saiīix** 'a saint', *svara* : **sur** 'tune'.
- (viii) śm- *raśmi-* : **rasArix** 'string'.
- (ix) *śyāmāka* : **sāixwax** 'a wild rice', *śyāla* : **sair** 'wife's brother'.
- (x) śr- *śrāvāṇa* : **sairwan** 'the month of *śrāvāṇa*', *āśru-* : **āixsux** 'tear'.
- (xi) śv- *śvāsa* : **sāxs** 'breath', *śvasura* : **sAsur** 'father-in-law'.
- (xii) rś- *parśu-* : **pasurix** 'rib'.
- (xiii) rś- *karṣati* : **kasAi** 'pulls'.
- (xiv) sy- *puṣya* : **puxs** 'the month *puṣya*' *ruṣyati* : **ruixAi** 'gets angry'.

NOTE.—In the group r and sibilant, epenthesis is witnessed very often, *darśana* : **dArosan** 'holy sight' *varṣ-* : **barsab** 'to rain'.

ś and s of foreign words are always represented by s in Awadhi.

**h, ṣ**

§ 88. Initial **h-** is derived from MIA *h-* which comes from OIA

- (i) *h-* **hastā** : **hāṛth** 'hand', *haridrā-* : **hārdiz** 'turmeric'.  
 (ii) *bh-* in the case of root *bhū-* which is already in the Prakrits found as *ho-*, Aw. **hozi** 'be' etc.; also in **hāṛiz** 'a vessel' < *bhāṇḍa-*, Aw. has **bhāṛaz** 'treasure', also.

In the pronoun **ham** 'we' and its derivations, we find a development of *-sm-* into **h**, through *-mh-* in the Prakrits and in **hai**, **axhi**, **ṣhai** we find **h** coming from *-st-* through *-tth-* *th*, possibly.<sup>1</sup>

Medial or final **-ṣ** comes from MIA *-h* which is derived from OIA

- (i) *-h-* **lauhakāra** : **loṣaz** 'blacksmith', *phalāhāra* : **pharoṣar** 'fruit-diet'.  
 (ii) *-kh-* **mukha** : **muṣ** 'mouth', *nakha* : **naṣ** 'nail', *ākheṭa* : **ṣheṭ** 'prey', *kikhā-* : **siṣazb** 'to feel puffed up'.  
 (iii) *-gh-* **māgha** : **maṣ** 'the month of Māgha', *megha-* : **meṣazb** 'to get wet', *araghaṭṭa-* : **rāṣaṭaz** 'spindle', *laghu-* : **laṣuraz** 'younger', *stāgha* : **thaṣ** 'bottom', *saghana* : **saṣan** 'thick'.  
 (iv) *th-* **kath-** : **kaṣab** 'to say'.  
 (v) *-dh-* **avidhavā-tva** : **auṣast**, 'non-widowhood', *dadhi-* : **daṣiu** 'curds', *putra-vadhū* : **patoṣi** 'daughter-in-law', *madhūka-* **maṣuaz** 'a particular tree'.  
 (vi) *-bh-* **gabhīra** : **gaṣir** 'deep', *nibhālayati* : **niṣazrai** 'sees closely', *pratyabhijānāti* : **paṣicaznai** 'recognises', *sobh-* : **soṣazb** 'to appear agreeable'

<sup>1</sup> See § 292.



In the numerals *h* represents *ś* (*geṣṭaḥ* — 'eleven') and *s* (*ekoṣṭatṣarj* — 'seventy-one'). This is attested by the Prakrits (see Bloch : *Langue Marathe* § 160). Similarly *ṣ* of the pronoun *eṣu* 'this' goes back to OIA *ṣ*.

In the forms of the Future verb *-ṣi-* represents OIA *-sy-* > MIA *-ss* and later *-h-*.

OIA sibilant + nasal which is represented in MIA as *nasal + h* is separated by an epenthetic vowel, e.g., *snā-* : *nha-* : *naṣṭax-* or even *hanax-* by metathesis.

*mṣi* and *nṣi* occur in a few *ardhātatsama* words.

Similarly *ḷṣi-* comes from OIA *-hl-* in *palṣaxwab* < *prahlād-* 'to please, to coax'.

Aw. *rṣi* represents Hindustānī *ṛṣi* mostly in obscure words, e.g., *riṣṛṣi* : Hin. *riṣṛṣi* 'backbone'. the origin of, *Arṣṛṣi* 'kind of pulse' is obscure.

*-ṣi-* appears to mark hiatus in *-Ṭṣi* besides *-Ṭi*, an affix of Present Tense 3rd pers. sing. < *ati* (compare Bloch : *Langue Marathe* § 161). In *dixṇṣi* < MIA *diṇṇa*, the advent of *ṣi* is obscure.

The treatment of *-st* of loan-words as *ṣṭatṣ* - has been noticed below (§132.)

*h*, *-ṣi* is found in *Dēśi* words and in loan-words from foreign languages.

### Simple Vowels

#### A. EARLY AWADHI

§ 89. The vowels are found in all the positions—initial, medial and final—in a word. For instance.

*a* *ambrita-bēli* 'nectar-creeper' (J. 52), *kadama* 'kadamba' (J. 53).

*ā* *āchahṛ* 'are' (J. 53), *pāsā* 'sides' (J. 53).

*i* *ihai* 'this' (J. 286), *dījia* 'please give' (J. 286), *tehi* 'him' (J. 286.)

*ī* *isa* 'lord' (T. 86), *tīya* woman' (T. 106), *bajāi* 'beat (the drum)' (T. 107)

- u* *uḥai* 'gets up' (T. 107), *suhāi* 'beautiful' (T. 107),  
*haru* 'remove' (T. 107).
- ū* *ūpara* 'above' (J. 61), *ḥūṭa* 'broke', (T. 116), *kāū*  
 'ever' (T. 188).
- ṛ* occurs only in *tatsama* words and is mostly represented by *ri*  
*ṛpā* 'favour' (T. 293), *vṛitti* 'livelihood' (Lāl),  
*riṣi* 'sage' (T. 39), *riṣi* 'sage' (Lāl.)
- e* The symbol for short *e* is the same in the manuscripts as well as in the printed books as for the long *ē*, only Grierson's edition of the *Padmāvat* has a different symbol. But the existence of *e* is attested by metrical compositions in all the texts—a long *ē* would disturb the metre :  
*ehi* 'this' (T. 160) *jehi* 'whomever' (T. 115),  
*bhae* 'having become' (J. 58).
- ē* *ēkahi* 'one only' (T. 170), *dēkhu* 'see' (T. 170),  
*sānē* 'mixed' (T. 207).
- o* Like *e*, the existence of *o* (as different from *ō*) is inferred from metres; it is found with the symbol in the *Padmāvat* only :  
*ohi* 'the same', (J. 171), *sohāhī* 'appeal' (T. 171)
- ō* *ōhi* 'to him' (T. 352), *ḍhōla* 'drum' (T. 366).

## B MODERN AWADHI

### ix

§ 90. The sound *ix* is the Close Front Vowel, a little more open than Cardinal No. I (see Pal. 16). The lip-spreading also is less tense than in the Cardinal Vowel.

It can occur initially as in *ixṛḥiṣ* 'stubborn', medially as in *piṛcū* 'I ground', *bix* 'twenty' or finally in a word as in *pathorix* 'stone', *cailix* 'fuel-sticks'.

## i

§ 91. The sound **i** is just like English short *i* (*it, pit* etc.) and is pronounced with much less muscular tension than *ix*. The air passage is freer as the tongue does not rise so high. It has been defined as 'Close Front lax unrounded vowel' (see Pal. 17).

It occurs initially, *e.g.*, in **iteraxb** 'to be priggish', **ilxatj** 'botheration' medially as in **pilowax** 'pup', **mircax** 'chillies' or finally in a word *e.g.*, in **poxi** 'a variety of vegetable', **jaxi** 'may go'.

## e

§ 92. The sound **e** is like the English sound *e* in *get, bet, pen*, etc. It differs from **i** in being more open and lax. It is very short in quantity as compared to **ex** and is more open also and thus does not give a palatogram.

It occurs initially as in **etxax** 'so much', **euji** 'officiating', medially as in **dehhibax** 'shall see', **lifēū** 'I took', or finally as in **se, ke**.

## ex

§ 93. The sound **ex** is Half-close Front Vowel pronounced like Cardinal Vowel No. 2 (see Pal. 18). It occurs initially as in **erxax** 'unity', **exraxphexrix** 'mutual exchange', medially as in **khexlab** 'to play', **dflexlax** 'half a pice' or finally as in **paxchex** 'behind', **marthex** 'on the forehead'.

## ax

§ 94. The sound **ax** is the Back Open vowel. The lips are wide apart and the tongue rests low with a slight rise in the back. It approximates, in quality, to Cardinal Vowel No. 5 and resembles the *a* of *father* in American pronunciation.

It occurs initially as in **axkhat** 'grains of rice given to menials on ceremonial occasions', **axdix** 'ginger',

medially as in **chedaxm** 'one-fourth of a pice', **baxis** 'twenty-two', or finally in a word as in **ghoxɾax** 'horse' **raβax** 'remained'.

### Λ

§ 95. The sound **Λ** is the Half-open Central Vowel. In pronouncing it the tongue rises up, in almost the central position. It can occur initially as in **arsix** 'linseed', **akaxl** 'famine' or medially as in **jab** 'when', **das** 'ten'.

This sound is a little longer in open syllables than in closed ones and there tends somewhat towards the back and becomes slightly more open. The **Λ** of **akaxl** is such, for instance. In a closed syllable before **r**, it has a slight shade of **ɜ**<sup>1</sup> as in **arsix**.

### o

§ 96. The sound **o** is similar in quality to **Λ** but the tongue in this case is a little more raised and slightly more lax.

It occurs medially or finally and in unstressed syllables. It is at the end of a syllable and never begins a syllable. It is very short in quantity, *e.g.*, in **razm ko** 'to Ram', **sorahɪɾ** 'a game with sixteen Cowries'.

This vowel has a tendency to disappear, what remains is merely the explosion of the previous consonant, *e.g.*, **maβetaxrix** is sometimes heard as **mahtaxrix** (mother) or **Apənaɾ** is heard as **apnaɾ**.

### ox

§ 97. The sound **ox** is the Half-close Back Vowel, the same as Cardinal Vowel No. 7. It occurs initially in a few words as in **oxs** 'dew', **oxp** 'secret' or medially as in **baroxɾh** 'the middle hall', **caɾoxr** 'greedy' or rarely finally as in **hox** '0'.

<sup>1</sup> The vowel which is found before **r** in such words as 'bird' (**bsd**)

## o

§ 98. The sound **o** is similar to **ox** in quality but is slightly more open and removed a little towards the centre. The back of the tongue rises a little less than in the case of **ox**.

It occurs initially as in **osərix** 'turn', **oinax** 'yarn-hump' or medially as in **bñorəhēx** in the morning', **dosərazi ko** 'a second time'.

## ux

§ 99. The sound **ux** is the Close Back Vowel just as the Cardinal Vowel No. 8. In pronouncing it, however, the rounding and the protrusion of lips as well as the tension is less than in the ordinary Cardinal.

It occurs initially as in **uxbab** 'to be bored', **uxsar** 'untilled land', medially as in **duxdñ** 'milk', **banduxkh** 'gun', or finally in a word as in **naxux** 'barber', **karux** 'bitter'.

## u

§ 100. The sound **u** is similar in quality to **ux** but here the tongue position is a little lower and there is a slight rise towards the centre. It is also less tense than **ux**.

It occurs initially as in **ukiləxb** 'to vomit', **ubəñan̄j** 'a rope for drawing water from the well', or medially as in **kutijax** 'bitch', **sukhañeū** 'I dried' or finally as in **axu** 'come', **khexu** 'paddle the oars'.

## General notes on the vowels

§ 101. The length of a vowel is not fixed but generally speaking, on an average a short vowel has half the length of the corresponding long vowel in the same position (circumstances) in a sentence normally spoken. For instance -**a**- in **baɽex** has a duration of 0.094 sec. as compared to -**ax**- of **raɽjax** which has 0.187 sec. (Insc. 31).

The length of the same vowel varies very much. The average length of **ix** may be 40 mm. and of **i** 14; **ox** may be 43 mm. and **o** only 14; **ax** may vary in individual words from 50 mm. to 25 mm. while **a** may from 14 to 22 mm. Thus **a** of 22 mm. is short and **ax** of 25 mm. is long only by a convention which has its support from the feeling of the average speaker. For comparative lengths of the vowels, see Inscs. of **sīrcab** and **sīcibax** (32 and 12), **derkhab** and **dekhībax** (4 and 33), **carṭatī** and **caṭībax** (34 and 11), **sōrcatī** and **sōcibax** (35 and 36) and **phūrkab** and **phūkibax** (1 and 37)

The nasalised vowel is a little longer than the corresponding unnasalised vowel. For instance, compare **ĩ** of **sīcibax** with **i** of **caṭībax** (Inscs. 12 and 11).

The long vowel which begins a word is generally longer than the final long, *e.g.*, compare the length of **ex** in **erx** with that of **ex** in **barer** (Insc. 31).

Two short vowels coming together are generally of the same length as a long vowel, *e.g.*, compare the lengths of the vowels in **derkhau**, **ārt** and **iu** (Inscs. 38, 39 and 40)

The length of the same vowel in the same position is greater in monsyllabic words than in disyllabic words.

The length of vowels is maintained except when a vowel occurs in a syllable which is more than two syllables away from the end. In Awadhī length is material for determining metre of verse but is free and immaterial in songs. For instance in

**sorwau ki jargau morix ardhi bñāwārnix jagat kerix rārnix** (Insc. 48) the shorts and longs are not distinguishable.

§ 102. The dialects differ in the pronunciation of **e**, **ex** **o**, **ox**. In a specimen 12 miles south of Gonda town **ex** is pronounced as **jax** and **ox** as **wax** but not so pronouncedly as in Baiswārā. In Sitapur **ex** is **ex** and **ox** is **ox** but when one moves southwards, only six miles south

of the town **ex** is found as **jax** and **ox** as **wax**. Unao district has everywhere this pronunciation. In Fatehpur district on the borders of Cawnpore district **ex** is pronounced as **jax** and **ox** as **wax**. It appears that in the area where this different pronunciation for **e**, **ex**, **o** and **ox** (as **ja**, **jax**, **wa**, **wax** respectively) exists, the start was from **e** and **o** but in the latter part of the sound there came about more opening of the mouth which resulted in diphthongs **ea**, **ear**, **oa**, **oar** which later gave **ja**, **jax**, **wa**, **wax**. Why these vowels came to be turned into diphthongs is hard to explain. But the area in which this peculiarity of pronunciation exists is considerable.

In Western Awadhī **bolaxwab** and Eastern Awadhī **balaxwab** 'to call' an alternation of **o**:**ā** is found, in this respect Chhattīsgarhī agrees with Eastern Awadhī. Similar dialectal difference is found in Western **banaxwab** and Eastern **banāub**.

## C ORIGIN

### Λ (a)

§ 103 Awadhī Λ represents

- (i) OIA *a*, MIA *a*, e.g., *anūka* > **Aniz** 'crisis', *avelā* > **Abezr** 'delay', *aṅguṣṭha-* > **Āguṭhax** 'thumb', *antara-* > **Ātarax** 'gap'; *ālasya-* > **axrasū** 'sloth', *araghaṭṭa* > **rĀḥḥaṭṭax** 'spinning-wheel', *bhaginī* > **baḥiniḥ** 'sister', *nakṣatra* > **nakhat** 'star'.
- (ii) OIA *ā*, MIA *ā*, e.g., *ā-loḍ-* **Aroxrab** 'to stir up the grain in the winnowing basket', *ā-cām-* > **Ācawab** 'to rinse the mouth', *āṣāḍha* > **Asaxṛḥ** 'the month *Āṣāḍha*'; *vātāvali* > **baḥaxriḥ** 'air', *vātākula-* > **baurax** 'dumb'.

NOTE.—In such instances the old *ā* was either in an unaccented syllable, or if it was otherwise, later it was shortened in Awadhī if it was more than two syllables away from the end (see § 75).

(iii) In a few cases -**Λ**- is due to anaptyxis, e.g., **ṛakāt** 'blood', **bṣṣagāt** 'devotee'.

(iv) In the following instances -**Λ**- represents **MIA** -*a*- but **OIA** -*u*- or -*ṛ*- *mukula* > *maula* > **ḅaur** 'blossoms of the mango-tree', *mukūṭa* > *mauḍa* > **maur** 'crown (of the bride-groom)', *guru* > *garu* > **garuz** 'heavy', *kṛṣṇa* > **kṛḍṣṇajaz** 'Krishna' *kṛ* > **kar**- 'to do'.

(v) In **narīar** < *nārikela* 'cocoa-nut' **Λ** represents -*e*- (possibly through -*ya*-) and in **bḅṣezraz** < *bibhūtaka* (Chatterji, p. 403) it represents -*i*-.

In foreign loan-words **Λ** generally represents *a* and *ā* in the manner of (i), (ii) and (iii), e.g., **aragṛ** '—water (e.g., rose-water)' **arazm** 'rest', **apjazd** 'estimate'. In a few cases it represents other vowels as well, e.g., **asturaz** 'razor', **ḅṣisazṇṇ** 'gratefulness for some kind act', **atibazṇṇ** 'faith'.

**Λ** does not occur finally in Awadhi in modern dialects. It is found in early Awadhi in the documents but the probability is that it was never actually pronounced even then (cf. Bloch : *Langue Marathe* § 38).

### **az** (*ā*)

§104. Awadhī non-final **az** represents

(i) **OIA** *ā* > **MIA** *ā* (before a single consonant) and *a* (before a conjunction of consonants either the same or different), e.g., *āma*- > **āzu** 'mucus', *ālaya*- > **azṛ** 'a niche in the wall to put sundry articles', *ārya*- > **azjaz** 'grandfather', *ārdrikā* > **ardiz** 'ginger', *śṛgāla* > **sijazr** 'jackal', *nibhāl*- > **niḥazrAb** 'to see closely', *santāp*- > **satazrAb** 'to oppress', *sārtha*- > **sazthṇ** 'company', *brāhmaṇa* > **bazmṣṇan** 'Brahmin'.

(ii) **OIA** *a*, **MIA** *a* followed by a conjunction of consonants which was simplified in Awadhī and



resulted in a compensatory lengthening of the previous vowel. The long vowel survives only if it is in the final or penultimate syllable of a word, otherwise it becomes  $\Lambda$ -, e.g., *aṅka* > **āṅk** 'number', *anya* > **azn** 'another', *aṇḍa*- > **āṇḍiz** 'the bulb of a root', *vyāghra*- > **baizḥiṇ** 'tiger' but **baizḥiṇawax**, *napita*- > **naxuz** 'barber' but **nauwax**

- (iii) MIA *aā* or *āa* or *āā*, with or without the glides *y* and *w*, derived from OIA by the loss of intervocalic consonants, e.g., *kumbhakāra* > **kumḥaxr**, *varayātrā* > **baraxt** 'bridegroom's party', *rājaputra* > **raxut** 'a particular caste', *dīpāvalī* > **dewaxriz** 'the Diwālī festival'; *koṣṭhāgāra* > **koṭḥaxr** 'a zamindar's village-residence'.

Awadhī final **-ax** is the result of contraction of vowels :

- (i) MIA *-au* derived from earlier MIA *-aū* coming from OIA by the elision of the intervocalic consonant or from *-am* or *-as* by levelling out the neuter forms, e.g., *caṇakaḥ* > **caṇax** 'gram', *āmalakaḥ* > **āūrax** 'myrobalan', *gataḥ* > **gar** 'went'; Pāli *poṭṭhakaṃ* > **poṭḥax** 'a book'
- (ii) MIA *-āo* by the elision of intervocalic *-y-* of OIA or of other consonants, e.g., *anadhyāyāḥ* > **apḥḥax** 'a holiday; interruption', *upādhyāyāḥ* > **oxḥḥax** 'exorcist, snake-charmer', *cakra-vākaḥ* > **caḥḥawax** 'a particular bird'
- (iii) MIA *-aha* < *-asa* < *·aśa* in numerals, e.g., *dvādaśa* > **baxrax** 'twelve'.

**ax** is found in foreign loan-words also and generally represents *ā* or *aḥ* of the foreign languages, e.g., **Λraxm** 'rest', **iṣṭaxm** 'stamp', **nΛsax** 'the effect of intoxicants'.

§ 105. Awadhī non-final *i*- represents

- (i) MIA *i* derived from OIA *i* or *ɾ*, e.g., *indra* -*ab*? > **īdarsaz** 'a variety of cake', *itoara* > **itarsab** 'to be haughty', *bhaginī* > **baṣinī** 'sister', *ghṛtam* > **gṣiu** 'clarified butter', *hṛdayam* > **hijaz** 'heart', *dadhi* > **daṣiu** 'curds', *kapiltha* > **kaithaz** 'wood-apple', *kāḍṛsa* > **kaia** 'of what sort?'
- (ii) MIA *ī* derived from OIA *ī*, e.g., *bija* > **biaz** 'seed', *dīpa-paṭṭikā* > **ḍiaṭṭi** 'lamp-stand', *pīḍ* > **pirazb** 'to pain (passive)', *tīra* > **tirazb** 'to come near', *sīv* > **sīab** 'to sew'.

NOTE.—In all these and in similar cases, the old *ī* is either away from the last two syllables or has become short in Awadhī in roots on the model of other passive verbs (**kaṣṭab**—'to cut'—active, —**kaṣṭab** 'to cut'—passive). In **gaṣir** < *gabhīra* 'deep' and **aṣir** < *ābhīra* 'Ahīr', however, the shortening of the vowel remains unexplained.

- (iii) In a few instances -*i*- is due to anaptyxis, e.g., *grahana* > **giroṣan** 'eclipse'.
- (iv) In the following instances *i* represents old *e*- *eṣo* > \**ēhō* > **iu** 'this', *kedārikā* > **kijazriṣ** 'a bed of plants', *biṭijaz* 'daughter' < *bēṭā*-son, *nemiḥ* > **niu**, 'foundation'.
- (v) In **chin** < *ksaṇa* 'moment', **pījaraz** < *pañjara* 'cage', **kinokiz** < *kaṇikā* 'small grain', and **mircaz** < *marica*—'pepper', Awadhī *i* represents old *a*. Are these loan-words from other dialects? Similarly in the numerals **chijazlis** '46', **chiṣatziari** '76', **chijazsiz** '86' old *a*- is represented by Awadhī *i*.

- (vi) In *ardha-tatsama* words Awadhi **i** represents Sanskrit *-ya-*, e.g., **bithaz** < *vyathā* 'pain', **udzim** < *udyama* 'exertion' and in the beginning, it comes by prothesis, e.g., **istiriz** < *strī* 'wife'.

Awadhi final **-i** (**i**) represents

- (i) MIA **-i** derived from OIA **-ī**, **-in**, e.g., **bhaginī** > **baḍini** 'sister', **śreṣṭhī** > **seṛṭhi** 'banker', **aggī** > **argi** 'fire', \***gāwī** > **gazi** 'cow'

- (ii) **-ni** of old neut. pl. **-āni** > **āim** > **-āi** > **-Ai**

- (iii) **-ex** in pl. masc. perfect participles, e.g., **largi** besides **largez**, **ṭharṭhi** besides **ṭharṭher**, and in **karṭhi** 'tomorrow or yesterday' < *kalye*.

In a few instances final **-i** (**i**) is of modern origin and has been put in as a mark of feminine gender, e.g., **pārsi** 'manure' < *pāṁsu*, Early Aw. **jari** 'root' < *jaṭā*, **bazi** 'gout' < *vāla*.

In foreign loan-words

- (i) **i** generally represents **i**, e.g., **ijṛati** 'honour', **inazm** 'reward'
- (ii) in a few words **i** represents **ī** or **e**, e.g., **isaziz** 'Christian', **diflaxt** 'country-side'
- (iii) **i** comes by prothesis in words such as **isṭazm** 'stamp'.

NOTE.—**i** is found initially in very few words of indigenous origin, it is mostly in words of foreign origin.

### ix (**i**)

§ 106. Awadhi non-final **ix** represents

- (i) OIA **i**, MIA **ī**, e.g., **mañjira-** > **māñjirax** 'a variety of cymbals', **vīṇā** > **bixn** 'lute'
- (ii) MIA **i-**, OIA **i-** or **ṛ-** followed by a conjunction of consonants which results in a single consonant in Awadhi and gives a compensatory lengthening

to the preceding vowel, e.g., *indhanam* > **ĩrdñanq** 'fuel', *siktha* > **sixth** 'grain', *piṣṭa* > **piṛṭhax** 'powdered pulse', *vṛścika* > **ḃixchix** 'scorpion'.

NOTE.—The long vowel survives only in the penultimate syllable, if it is in any anterior syllable, it again becomes short.

(iii) MIA *ĩ + ĩ*, e.g., *sthiti* > **ṭhixṭhax** 'reliance', *trīyā* > **tixṛ** '3rd day'

(iv) In **bixtax** < *vitasti* 'span', **sixl** < *śītala* 'cold', **ḃixṭar** < *abhyantara* 'inside', **ix** represents *i + ā*, but all these are most probably borrowed words. In **bixtax** *th* was expected for *t* and in **sixl** *r* for *l* (cf. Aw. **seraxb** 'to get cold'). **ḃixṭar** might be from \**bhintara* (*-ya-* > *i*) and not from *abhyantara*.

Final **ix** is the result of contraction of vowels :

- (i) *ĩ + ĩ*, e.g., future 3rd pers. sg. termination **-ix** (**kārix** 'will do') < *īhi*, *asūti* > **Asix** 'eighty'; *akṣiṇi* > **ārkḃix** 'eyes' (the *n* of the termination becoming weakened to *m*, ~ and then being lost) and other plur. dir. and obl. sg. forms of nouns ending in *-i*
- (ii) *i + ā* in the case of fem. nouns in **ix**, e.g., *āryā-* > *ajjiā* > **axṛix** 'grandmother', *bhrātrjāyā-* > **ḃñaujaxix** 'sister-in-law'
- (iii) *i + ō* in the case of masc. nouns in **ix** derived from *-in* bases of OIA e.g., *prativedīkaḥ* > *padivēsīṭ* > **paroxsix** 'neighbour', *maxliḥ* 'gardener'.

NOTE.—As shown below in the case of **gñiu** 'clarified butter' etc., *i + ō* has survived as **iu**. The double treatment of this group can be explained by the hypothesis that in groups *i + ō* which resulted in **ix**, *i* was pronounced longer than in the other case.

**ix** occurs in foreign loan-words and there generally represents *ī*, e.g., **saññonaxix** 'a kind of musical instrument'.

## u

§ 107 Awadhi non-final **u**- represents

- (i) MIA *u* derived from OIA *u* or *ṛ*, e.g., *udeti* > **uḷi** 'rises', *ud-ghaṭ-* > **ugḥarab** 'to become uncovered', *ujjala* > **uḷar** 'white', *kumāra* > **kūar** 'unmarried', *śuka-* > **suar** 'parrot', *nakula* > **neurar** 'mongoose', *mukha* > **mufi** 'mouth', *śṛṇoti* > **sunai** 'hears', *mīlṛ-svosā-* > **mausiz** 'mother's sister'
- (ii) MIA *ū* derived from OIA *ū*, e.g., *bhūmi* > **bḥuī** 'ground', *sūkara* > **suar** 'pig', *dyūta-* > **jūar** 'gambling', *yūkā-* > **jūar** 'louse', *madhūka-* > **maḥuax** 'a variety of tree', *prāghūrṇa-* > **paḥunax** 'guest'.

N. B.—The shortening of the quantity is due either to accent or to elongation of the final or penultimate vowel in Awadhi.

- (iii) MIA *va-*, *vā-* derived from OIA *va*, *pa*, *ma*, e.g., *svara* > **sur** 'tone', *apara* > **aur** 'more', *kaparda-* > **kauriz** 'cowrie', *kacchapa-* > **kachuar** 'tortoise', *samarpay-* > **saūpab** 'to entrust', *āmalaka-* > **āurax** 'myrobalan'; particularly in modern loan-words *devatā* > **deutar** 'deity', *devakī-* > **deukax** 'a name', *tvarita-* > **turto** (*ardha-tatsama*) 'at once', *dvandva-* > **dundiz** 'naughty'.

Awadhi final **-u** (**ṽ**) represents

Late MIA *u* < early MIA-*o* generally derived from OIA *-aḥ*; but possibly many forms in MIA (particularly in neuter stems) are by analogy, e.g., *grāmaḥ* > **gāru** 'village', *tāpaḥ* > **taru** 'heating', *sāxṣṣ* 'serpent', *nāma-* > **nāru** 'name', *dāma-* > **dāru** 'chance', *suvarṇa-* > **sozṇṽ** 'gold', *ghṛta-* > **gḥiu** 'clarified butter'.

The -u of the Imperative second person plural and -u -ꣳ of the direct sg. case are thus derived.

u occurs in foreign loan-words and generally represents u, e.g. **gujarab** 'to pass away', **umiri** 'age'.

NOTE - u sometimes dialectically replaces o, e.g., *sphoṭa-* > **phurijax** 'boil', *khaxu* : **khaxo** 'eat'.

### ux (ū)

§ 108. Awadhi non-final **ux-** is derived from

- (i) MIA *ū* coming from OIA *ū*, e.g., *sūcikā* > **suxix** 'needle', *karpūra* > **kāpuzr** 'camphor'
- (ii) MIA *u* (derived from OIA *ũ* or *ꣳ*) followed by a conjunction of consonants, e.g., *cūrṇa-* > **curnax** 'powdered lime', *truṭy-* > **ṭurṭ-** 'to break', *pr̥cch-* > **purch-** 'to ask', *vr̥ddha* > **burṭhi** 'old'
- (iii) **ūzkh** < *iksu* 'sugar-cane' and **būrd** < *bindu* 'drop' are explained by assimilation of *i* to *u* at an earlier stage
- (iv) **duzn** < *dviguṇa* indicates **ux** < *iu* (possibly first transformed to *uu*)
- (v) In **chuzrax** < *kṣura-* 'razor' the lengthening of **ux** is unaccounted.

Awadhi final -**ux** is the result of contraction of groups of vowels of MIA

- ux** < -*iaō* e.g., *nāpitakaḥ* : **naxux** 'barber'
- < -*iaō* e.g., *navanītakaḥ* : **nāinux** 'butter'
- < -*ūō*, e.g., *godhūmaḥ* : **gorṭūx** 'wheat'
- < -*uā* e.g., *vālukō* : **bauxux** 'sand'.

**ux** is found in foreign loan-words also.

## e

§ 109. Awadhi **e** represents

- (i) MIA *e*, *ē* (derived from OIA *e* or *ai*), e.g., *kedāra* < **kejaɾɾɪɾ** 'a bed of plants', *nemi-* > **neɪjaɾ** 'an earthen support for jars', *kē-* (Māg. form of Pkt. *kō*) > **keɪɪ** 'to whom', *śaivāla* > **sewaɾɪɾ** 'a kind of green moss-like plant growing in water'.
- (ii) MIA *ī* (derived from OIA *ī*, *yu*), e.g., *vipādikā* > **bēwaɾɪɾ** 'a disease of the feet', *tithi-vāra* > **teuɪaɾɪɾ** 'festival', *dīpāvalī* **dewaɾɪɾɪɾ** 'the Diwālī festival', *nīpāvalī* > **newaɾɪɪ** 'a kind of white flower' (Chatterji derives it from *navamal-likā*, see Chatterji, p. 409), *vyavahāra* > **beuɪaɾɪɾ** (possibly through Pkt. *vivahāra*) 'mutual etiquette between families'.
- (iii) MIA *a* (OIA *a*), e.g., *kapāṭa-* > **kēwaɾɾaɾ** 'shutters', *kamalā* > **keūlaɾ** 'Lakshmi', *nakula-* > **neuraz** 'mongoose'.

NOTE.—Both in (ii) and (iii) it will be noticed that **e** is derived from *ī*, *ī* or *a* followed by a labial sound.

- (iv) MIA *īa-* (OIA *ī-* + consonant + *a*) e.g., *śītalāya-* > **seraz-** 'to get cold'. Is the root **seɪholaz-** 'to become moist' connected with this very root?
- (v) At the end of words **i** corresponds with **e** dialectically, e.g., **khazi** : **khaze** '(he) may eat'.

## ex (ē)

§ 110. Awadhi non-final **ex-** comes from

- (i) MIA *e*, *ē* (derived from OIA *e*, *ai* or *ɾ* or *ay*), e.g., *kṣetra* > **khext** 'field', *ākṣheṭa* > **aɪɪexɾ** 'shikār', *taila* > **teɪɪ** 'oil', *gairika-* > **geɪɾuz** 'red pigment', *ṛnta* > **bēɪɾɪ** 'handle', *ṣayyā* > **seɪɪ** 'bed'.

- (ii) MIA- *ia-* e.g. *ḍi-aḍḍha* > **ḍerṭṭi** 'one and a half', *niara-* (< *nikāṭa-*) > **nerrex** 'near', *viana-* (< *vyajana-*) > **beznar** 'fan'
- (iii) MIA -*aya-* e.g. *kadaṭi-* > *kayaṭi-* > **kezzar** 'plantain tree', *citrakara-* > *cittayara-* > *citērā* 'painter', *kārya* > \* *kayara* > **kezz** 'of'
- (iv) In **bezl** < *bilva* 'wood-apple' and **chōzd** < *chidra* 'hole', **parezwaz** < *pratipadā* '1st day of the Hindu month' **ez** represents OIA *i* possibly through MIA *i* > *e* and in **sēzḍḥ** < *sandhi* 'an aperture made in walls by thieves' **ez** corresponds to *a*, possibly through *saṛdhi*. The words **janezu** and **janez** < *yajñopavīta* 'the sacred thread' are hard to explain
- (v) **ez** occurs in the numerals **gezzar** '11', **tezzar** '13', **tezzis** '23', **tēztis** '33' and **tēztarlis** '43' where it represents MIA vowel combinations *ēā*, *aya* etc.

**ez** occurs in many foreign loan-words and represents *ē* or *ai* or *āi*, **ai**, e.g., **tezj** 'speedy', **tezm** 'time'.

Final- **ez** in Awadhi represents MIA -*aē*, e.g.

\* *cittayara-ē* > *citērē* 'painters', OIA *gata-* > MIA *gaaē* > **gaez**- plur. of the past participle **gaz** 'went'.

o

§ 111. Awadhi **o** represents

- (i) OIA *o*, e.g., *jyotsnā* : **jōḍḥaijaz** 'the moon'; Is **sofrazwab** 'to rub gently' connected with *śodha-kāra* ? cf. Turner Nep. Dic. p. 624
- (ii) OIA *upa-*, e.g., *upāsālā* > **osazr** 'the ante-room'; Turner derives from *apasāra*
- (iii) OIA *au*, e.g., *saubhāgya* > **sofiarg** 'woman's good-luck that her husband is alive';



- (iv) OIA *ava*, e.g., *ava-ūqha-* > **oṛḥṇax** 'wrapper',  
*avasara-* > **osarix** 'turn', *ava-tirṇa-* > **oinax**  
 'a spindle on which yarn is put up after spinning'.

NOTE.—In all non-final positions **o** represents **ō** as is clear from the instances, given above. Finally **o** corresponds with **-u** dialectically and stands for late MIA **-u**.

In **okharix** (Skt. *ulūkhala-*) 'a mortar for pounding in' the possibility of Dravidian origin has been suggested (*vide* Turner *Nep. Dic. okhli* p. 61).

### ox (ō)

#### § 112. Awadhi **ox** represents

- (i) OIA *o*, MIA *o*, *ō*, e.g., *yoktra* > **jox** 'yoke',  
*potikā* > **poxi** 'a vegetable', *oṣṭha* > **ōṛṭh** 'lip'
- (ii) OIA *-au-*, MIA *ō*, e.g., *gaura* > **goxr** 'fair-coloured', *lauha* > **loxṛ** 'iron'
- (iii) OIA *-ava-*, MIA *ō*, e.g., *avaśyā* > **oxs** 'dew',  
*putra-vadhū* > **patoxṛ** 'daughter-in-law',  
*rasavālī* > **rasoxix** 'kitchen'
- (iv) OIA *-apa-* MIA *-ava-* > *o*, e.g., *√kṣapa-* > **khox-** 'to lose', *liṅga-paṭṭa* > **lāgoxṭ** 'a strip of cloth to cover private parts'
- (v) OIA *-ama* > *\*aōa* in *mama* > *mō* 'mine'
- (vi) MIA *ua* (derived from OIA *ū* + consonant + *ā*)  
 e.g., *sūkara-* > **soxrix** 'a female pig', *sugandha* > **sōxdṛ** 'fragrant', *upādhyāya-* > **oxḥṇax** 'a snake-charmer', *cāṭukara* > **caṭoxr** 'one fond of delicious things', *suvarṇa* > **soxn** 'gold'
- (vii) In *prativeśin-* or *prativāsin* > **paroxisix** 'neighbour', Aw. **ox** represents OIA *-ivə-* or *-ivā-*
- (viii) In words where Aw. **ox** corresponds with OIA *ū*, the possibility is that *ū* became *u* in MIA before

conjunct consonants and later became *o*. This was lengthened in NIA in order to compensate for the shortening of the consonant, *e.g.*, *mūlya* > *mulla* > *molla* > **mozl** 'price', *pustaka-* > *putthaa* > *potthaa* > **porthaz** 'a big book'. Similarly we may connect **gophaz** (*gumphā-*) 'twining', **korkhi** (*kukṣi*) 'womb'.<sup>1</sup>

- (ix) **cōxc** (skt. *cancuḥ*) 'beak' and **mōxch** (skt. *śmaśru*) 'hair on the face' appear to be loan-words from the substratum languages. The *a* > *o* has been sometimes explained, however, to be due to the contamination of *u* in the final syllable, if derived from OIA.

*o* occurs in loan-words from foreign languages, *e.g.*, **zōr** 'force', **port** 'rent' (Pers.), as also from substratum languages, *e.g.*, **qñōzg** 'show'.

### Whispered Vowels

#### A. EARLY AWADHI

§ 113. There being no special symbols for the whispered vowels, it is not possible to say definitely if Early Awadhi possessed these vowels. The final short vowel makes syllables which fact *a priori* establishes that the final short vowel was pronounced. The fact, however, that the final short could be pronounced long also, however, vitiates the *a priori* conclusion. The possibility is that the final short was pronounced as a vowel but with a very weak quantity.

#### B. MODERN AWADHI

§ 114. Awadhi possesses three whispered vowels **ī**, **ē**, **ū**. These are markedly present in the Western dialects but are absent in the Eastern ones.

A vowel is a sound in which the vocal cords are closely put together and have a certain stretch which results in

<sup>1</sup> The usual explanation of such words is from their *vraddhi* forms (see Pischel § 125 and Bloch § 80).

musical vibration. In the resonance chamber the tongue does not generally come in contact with the palate, so that a more or less free passage is left for the air. The quality of the vowel is distinguished on account of the position of the tongue. In mere aspiration, the vocal cords are wide apart and the tongue-position leaves a free passage of air. In whisper the vocal cords are closely put together but a small triangular space is left at their base for the passage of air. There is no stretch of the cords and hence there is no vibration and musical note. The resonance chamber assumes the various shapes for pronouncing the full sounds but as there is no vibration of vocal cords (in the case of vowel-sounds and voiced consonants) the full sounds are not heard. Still as the resonance chamber is making the same effort and as the air does come out, though with less force, sounds are heard and distinguished in whisper.

A whispered vowel, thus, is a sound for producing which the tongue in the resonance chamber assumes the position for the regular vowel but there is no vibration of the vocal cords.<sup>1</sup>

The apparatus does not distinguish between a whispered vowel and the explosion of the previous consonant; the acoustic effect is, however, decisive. A complete sentence spoken in whisper gives only breath inscription on the apparatus (See Insc. 25 **tum khazi azeu**).

§ 115. In Awadhi a whispered vowel occurs only at the end of a word and does not make a syllable.<sup>2</sup> Historically it was a full short vowel -i, -e or -u. It comes after consonants in modern Awadhi—it has a stronger whisper after a voiced consonant than after a breathed one. The whispered vowel gives place to the ordinary vowel (1)

<sup>1</sup> See drawings of the Larynx of Mr. S. Jones (Plate 20).

<sup>2</sup> Unlike Japanese where it occurs medially and makes a syllable, *vide* Edwardes : *Phonetique Japanese* § 25.

when it is followed by a voiced consonant of a place of articulation different from that of the consonant which precedes it, *e.g.*, **maɾi gaz** > **maɾi gaz**, **ũɾɥu jaxti** > **ũɾɥu jaxti**; (2) when the elision of a medial vowel makes the consonant preceding the whispered vowel a conjunct one, *e.g.*, **maxɾati** > **maxɾti**.

The whispered vowel of the particles is very weak as compared to that of the participial forms. The **ə** of the particles has the same fate as a whispered vowel, but as its elision cannot be distinguished from the explosion of the consonant which precedes it, it is not possible to say that the whispered **ə** exists as a separate phoneme.

### i

§ 116. The sound **i** is a whispered vowel in which the resonance chamber is in the position of pronouncing **i** but as the vocal cords are not in vibration the full vowel is not heard (See Inscs. 26 and 27).

It occurs at the end of a word after a single consonant and does not constitute a syllable, *e.g.*, in **jaxti** 'going', **gixli** 'wet', **sũɾɥɥi** 'evening', **khaxni** 'mine'.

### ʊ

§ 117. The sound **ʊ** is a whispered vowel in which the resonance chamber is in the position of pronouncing **u** but as the vocal cords are not in vibration the full vowel is not heard (see Inscs. 28 and 29).

It occurs at the end of a word after a single consonant and does not constitute a syllable, *e.g.*, in **sũɾɥʊ** 'snake', **haxthʊ** 'hand', **bɥoxɾʊ** 'morning', **sũɾɥʊ** 'bull'.

### ə

§ 118. The sound **ə** is a whispered vowel in which the resonance chamber is in the position of **-e** but owing to the absence of the vibration of vocal cords, the full vowel

is not heard. It occurs at the end of a word and does not constitute a syllable, e.g., **kaxfese** 'from what?' (see Insc. 30 sq.).

### C. ORIGIN

§ 119. The whispered vowels go back to MIA corresponding short vowels.

## Nasalised Vowels

### A. EARLY AWADHI

§ 120. All the vowels shown above have their nasalised forms also. For instance:

**a, ā bhavāra** 'bee' (J. 35), **kākara** 'gravel' (T. 181)

**ɾ sattālisa** 'forty-seven' (J. 35)

**ī parichāhī** 'shadow' (J. 37)

**ū ūjiārā** 'light' (J. 37)

**ũ avārāũ** 'garden' (J. 41)

**ē cavēitā** 'jasmine' (J. 53)

**ɛ piyārē** 'beloved' (T. 176)

**ō khōcā** 'quiver' (J. 112).

### B. MODERN AWADHI

§ 121. The dialects possess the nasalised forms of all the vowels (except the neutral and the whispered) described in the foregoing sections and they occur in all such positions as the ordinary vowel can take up. When a nasalised vowel is pronounced, the uvula is slack and thus while the air in its major quantity passes through the mouth a small quantity escapes through the nose also.

The following instances illustrate these vowels:—

(1) **ā ādārāz** 'blind', **phāsarwāb** 'to ensnare'

(2) **āz āzkhī** 'eye', **gāzthī** 'knot', **kāñāz** 'where'

(3) **ī īdarsaz** 'a sweet cake of rice', **jhīgowaz** 'shrimp'

- (4) **ĩz** **ĩɖɖɪɪn** 'fuel', **hĩɹg** 'Assafætida', **gAĩz**  
'(females) went'  
(5) **ũ** **ũɹɛɪɪɪb** 'to pour', **ɟũaɹ** 'gambling', **ɖɪɪɪũ**  
'whether'  
(6) **ũz** **ũɹɪ** 'camel', **mũzɹg** 'a kind of pulse', **goɹɪɪũz**  
'wheat'  
(7) **ẽ** **ẽɹuaɹ** 'a seat made of hemp or grass',  
**gɪɪẽɹuaɹ** 'neck'  
(8) **ẽz** **ẽɹɹɪz** 'ankle', **gẽɹɪɖ** 'ball', **bɪɪoɹoɪẽz** 'in the  
morning'  
(9) **õ** **gõɹɪɪbɪaɹ** 'shall plait'  
(10) **õz** **õɹɪɪh** 'lip', **sõɹɪɪɟɪ** 'dry ginger'.

The palatogram of **ĩz** (19) is slightly different from that of the corresponding un-nasalised vowel. In other cases the nasalisation does not show any difference in palatograms.

§ 122. The nasalised vowels are separate phonemes in as much as the absence of nasalisation may entirely change the meaning of a word, e.g., **pãɹɪɪz** 'rows', but **paɹɪɪz** 'leaf', **cãɹɪɪaɹ** 'slap', but **caɹɪɪaɹ** 'licked', **laɹɪ** 'fondling', but **lãɹɪ** 'penis', **sãɹɪz** 'an advance to settle an agreement', **sãɹɪz** 'a tribe of saints', **kãɹɪaɹ** 'said', but **kãɹɪãɹ** 'where'.

A nasalised vowel nasalises the following voiced consonant (but not the breathed one (See Insc. 21) so much so that it would be more accurate to say that a *reduced* nasal comes between the two, e.g., **ĩɖɖɪɪn**, **ĩɹɹgɹ** and **ĩɖaɹsaɹ** (Inscs. 22, 23 and 24) should be written as **ĩɖɪɖɪɪn**, **ĩɹɹgɹ** and **ĩɖaɹsaɹ**. See also Inscs. 42 and 43 (**bãɹɪɪ** and **hĩɹgo**).

When a word ends in a long vowel and there is a nasalised vowel or nasal somewhere in the word, the breath passes through the nose also at the end, see **ĩɖaɹsaɹ** (Inscs. 24). Carefulness in speaking may keep off the influence of nasalisation (cf. **ɟũaɹ** and **ɟuãɹ** Inscs. 44 and 45).

§ 123. The pronunciation of intervocalic nasalised **-d-** and **-b-**, aspirated or unaspirated, differs with dialects. In the

Western dialects it is **-ḍ**, **-ḅ**, **-ḍḥ**, **-ḅḥ** although as shown here the nasal consonant appears before the mute. In the Eastern dialects the mute has entirely disappeared so that Western **-ḍ** and **-ḅ** appear as **-n** and **-m**, e.g., Lmp. **bāḍḥar** Sl. **banḥar**; Lmp. **burḍ** Sl. **buzn**; Lmp. **gērd** Sl. **genawar**; Lmp. **candan** Sl. **canzan**; Lmp. **sāders** Sl. **saners**; U. **sērbir** A. **sexmir** or **chemir**; Lmp. **kābarir** Fy. **kamarir**; Lmp. **kāḍḥar** Ty. **kanḥar**; Lmp. **bārbḥar** Fy. **barḥar**; Lmp. **thābḥar** Fy. **thamḥar**; Lmp. **pāḍḥar** Fy. **painḥar**.

### C. ORIGIN

§ 124. Nasalization in Indo-Aryan has been classed as 'dependent' and 'spontaneous'. The former comes up on account of the influence of a neighbouring nasal or *anusvāra* in OIA or MIA. This variety of nasalization occurs quite frequently in Modern Indo-Aryan including Awadhi; particularly in words where a nasal follows a vowel it has generally left its impress on the preceding vowel, e.g., **dārt** < *danta*. But sometimes a nasal preceding a vowel appears to have nasalized its successor as is clear from the manuscripts where we find **māi** for modern **maxi** 'mother'.

It is also clear that a nasal coming before a voiced consonant leaves nasality longer than one coming before a breathed consonant, e.g., *santāpayati* > **sataxwai** 'oppresses', *kaṅkata* > **kakawar** 'comb', *kaṅkaṇa* > **kakanar** 'bracelet' while *andha* > **ārdḥar** 'blind', *kampa* > **kārp** 'to tremble; cf. Aw. **pasexriz**, Hin. **pansexriz** 'weight of five seers'.

This shows that just as to-day (see 122), nasalization in earlier stages also was less marked before a breathed consonant than before a voiced consonant.

The dependent nasalization is noticed in a few foreign words also, e.g., Pers. *bandar* > Aw. **bārdar** 'monkey'.

§ 125. The spontaneous nasalization is very unstable historically and it is not possible to reduce it to general rules.<sup>1</sup> The same word may be found with nasalization at one place and without it at another, *e.g.*, **thurku** and **thũrku**, **ghars** and **ghãrs**. But it may be noted that nasalization has been generally noticed where *r*, sibilant or *h* was present somewhere in the word, *e.g.*, *sarpa* > **sãrp**, *akṣi* > **ãrkhi** 'eye'.

<sup>1</sup> For studies on the subject, see

Grierson: Spontaneous Nasalisation in the Indo-Aryan Languages—J. R. A. S. 1922, p. 381.

Siddheshwar Varma: Nasalisation in Hindi Literary Works—Journal of the Deptt. of Letters, Cal. Univ., Vol. XVIII.



## CHAPTER II

### VOWEL-COMBINATIONS

#### A. EARLY AWADHI...

§ 126. All the vowel-combinations given below in the case of Modern Awadhi are generally found in Early Awadhi also. For instance :

*īā*, e.g., *dīā* 'lamp' (J. 24).

*īu*, e.g., *nīū* 'lemon' (J. 52).

*īē*, e.g., *dīē* 'gave' (T. 160).

*ia*, e.g., *piahr* 'drink' (J. 20).

*iā*, e.g., *duniāī* 'in the world' (J. 20). *tiāgī* 'selfless' (J. 23).

*iō*, e.g., *biōgī* 'lorn' (J. 45).

*iu*, e.g., *cāriu* 'all the four' (J. 31).

*ēi*, e.g., *ḥēi* 'having sharpened' (T. 166).

*ēi*, e.g., *dēi* 'gives' (J. 22).

*ōo*, e.g., *mahādēo* 'Śiva' (J. 425).

*ōu*, e.g., *sōu* 'apple' (J. 52).

*ei*, e.g., *jei* 'whoever' (J. 23).

*eo*, e.g., *deotanki* 'gods' (J. 55).

*eu*, e.g., *naeu* 'bent' (J. 19).

*ēū*, e.g., *bhaēū* 'became' (J. 23).

*āi*, e.g., *daī* 'God' (J. 21).

*ai*, e.g., *caḍhai* 'attacks' (J. 19), *saiuda* 'Syed' (J. 24)

*ae*, e.g., *mērae* 'unites' (J. 26).

*āē*, e.g., *gaē* 'went' (210).

*au*, e.g., *kāḍau* 'mud' (J. 19.).

*āū*, e.g., *dūāū* 'both' (J. 273).

*āi*, e.g., *nāi* 'like' (J. 22).

- ai*, e.g., *jāi* 'having gone' (J. 19).  
*āē*, e.g., *lukhāē* 'showed' (J. 26).  
*āe*, e.g., *jāesa* 'Jāyas' (J. 33).  
*āo*, e.g., *ghāo* 'wound' (J. 220).  
*āu*, e.g., *niāu* 'justice' (J. 20), *pāu* 'gets' (J. 25).  
*āū*, e.g., *ṭhāū* 'place' (J. 45), *jarāū* 'wrought' (J. 57).  
*oi*, e.g., *hoi* 'becoming' (J. 19).  
*ou*, e.g., *dou* 'both' (T. 167).  
*ōi*, e.g., *kōi* 'anyone' (J. 20).  
*ōi*, e.g., *hōi* 'be' (J. 24).  
*ōa*, e.g., *rōahṭ* 'weep' (J. 254).  
*ōā*, e.g., *rōā* 'wept' (J. 225).  
*ōu*, e.g., *sōn* 'even he' (J. 20).  
*ōū*, e.g., *kōū* 'anyone' (J. 23).  
*ui*, e.g., *dui* 'two' (J. 25).  
*uē*, e.g., *uē* 'rose' (J. 50).  
*ua*, e.g., *chuai* 'touching' (J. 20), *duau* 'both' (J. 25),  
*cua* 'drips' (J. 41).  
*uā*, e.g., *aguā* 'leader' (J. 26).  
*uu*, e.g., *nauu* 'all the nine' (J. 56).

NOTE.—*ai* and *au* have definite diphthong symbols, but are mostly written as simple vowels.

Nasalised vowels also are frequently found in combination.

## B. MODERN AWADHI

§ 127. (a) The language has all varieties of combinations of two vowels. The following are the usual ones :

1. *iix*, e.g., *piix* 'drunk'.
2. *iez*, e.g., *jiez* 'became alive'.
3. *iaz*, e.g., *jiaz* 'elder sister'.
4. *iu*, e.g., *gfliu* 'clarified butter'.
5. *exix*, e.g., *dexix* 'will give'.
6. *exi*, e.g., *dexi* 'may give'.
7. *exex*, e.g., *khexex* (*calau*) '(go on) steering'.
8. *exu*, e.g., *dexu* 'give'.

9. **eu**, *e.g.*, **deukax** 'a proper name'.
10. **Λix**, *e.g.*, **nΛix** 'new'.
11. **Λi**, *e.g.*, **bfiΛi** 'became'.
12. **Λex**, *e.g.*, **gΛex** 'they went'.
13. **Λu**, *e.g.*, **tΛu** 'then'.
14. **Λux**, *e.g.*, **gΛux** 'cow'.
15. **axix**, *e.g.*, **axix** 'came'.
16. **axi**, *e.g.*, **jaxi** 'may go'.
17. **axex**, *e.g.*, **khaxex** 'eaten'.
18. **axox**, *e.g.*, **axox** 'come'.
19. **axu**, *e.g.*, **jaxu** 'go'.
20. **axux**, *e.g.*, **naxux** 'barber'.
21. **oi**, *e.g.*, **hoi** 'became'.
22. **ou**, *e.g.*, **dfounax** 'the wash'.
23. **oxix**, *e.g.*, **hoxix** 'will be'.
24. **oxi**, *e.g.*, **hoxi** 'may be'.
25. **oxex**, *e.g.*, **dfloxex** 'washed'.
26. **oxΛ**, *e.g.*, **dfloxΛnq** 'the wash'.
27. **oxax**, *e.g.*, **dfloxax** 'presents'.
28. **oxox**, *e.g.*, **dfloxox** 'wash'.
29. **oxu**, *e.g.*, **hoxu** 'be'.
30. **uix**, *e.g.*, **gfuix** 'the flower of reeds'.
31. **ui**, *e.g.*, **dui** 'two'.
32. **uex**, *e.g.*, **uex** 'rose'.
33. **uΛ**, *e.g.*, **kūΛn** 'the wells' (obl.).
34. **uax**, *e.g.*, **buax** 'mother'.
35. **uxix**, *e.g.*, **ruix** 'cotton'.

NOTE.—Of these, the combinations of two short vowels, particularly **Λi**, **Λu** have a tendency to become diphthongs.

(b) The following are the most common groups of three vowels :

1. **ieu**, *e.g.*, **pieu** '(you) drank'.
2. **iau**, *e.g.*, **jiau** 'live'.
3. **xeu**, *e.g.*, **khxeu** '(you) paddled the oars'.

4. **ciaɪ**, *e.g.*, **neɪaɪ** 'the earthen support of vessels'.
5. **ɪaɪ**, *e.g.*, **bʱɪaɪaɪ** 'brother'.
6. **ɪaʊ**, *e.g.*, **kʰaʊaɪ** 'eater (glutton)'.
7. **axiu**, *e.g.*, **axiu** 'you (ladies) came'.
8. **axeu**, *e.g.*, **kʰiaɪeu** 'you ate'.
9. **oiaɪ**, *e.g.*, **loiaɪ** 'blanket'.
10. **oxeu**, *e.g.*, **dʱioɪeu** 'you washed'.
11. **uiaɪ**, *e.g.*, **ɡʱiũiaɪ** 'the root of Arum'.

NOTE.—Several dialects show a variation in the combination of vowels. For instance:

Lakhimpuri **exi**, **exu**, **ɪi**, **ɪu**, **axi**, **axu**, **oi**, **oxi** and **oxu** are represented in the Eastern dialects by **ere**, **exo**, **ɛe**, **ɛo**, **are**, **azo**, **oe**, **ore** and **oro** respectively.

**ɪi** is found as **ɪj** in some Central and Eastern dialects. A specimen from Bahraich town records **ɪi** while only twelve miles north of it another specimen records **ɪj**.

## ORIGIN

§ 128. The OIA diphthongs had become simple vowels in MIA (*ai* > *o*, *au* > *e*,) which permitted vowels coming side by side without coalescence. The same state continues in Mod IA and particularly in Awadhi. Evidence of diphthongisation is infrequent and in this respect Eastern Hindi stands generally in contrast with Western Hindi where diphthongisation of simple vowels is usually found. Awadhi **ɪi** has two simple vowels **ɪ** and **i**, in Braj generally the two have the acoustic effect of a diphthong while in Hindustani of Delhi area this **ɪi** is represented by **æ**. This is found in Kājasthani as **æ**.

The origin of simple vowels (single) has been discussed in detail above. Vowel-combinations have no separate history.

## CHAPTER III

### THE SYLLABLE

§ 129. A syllable in Awadhī consists of

1. a vowel, *e.g.*, **ix** 'these', **ux** 'that', **i/u** 'this', **bñA-i-ax** 'brother' etc.,

2. a vowel plus a consonant, *e.g.*, **erk** 'one', **in** 'these', **ort** 'check',

3. a vowel plus the closure of a long consonant (commonly known as a double consonant), *e.g.*, **ot/raz** 'that much', **Al/raz** 'God (among Mohammedans)';

4. a vowel plus the first of a conjunct consonant, *e.g.*, **Ar/rix** 'linseed', **ul/tax** 'opposite',

5. a vowel plus a consonant plus a whispered vowel or **o**, *e.g.*, **jax/iti** '(we) going'; **ji/Ati** 'living', **Apo/nax** 'herself',

6. a consonant plus a vowel, *e.g.*, **raz/jax** 'king', **ki/taxb** 'book',

7. a consonant plus a vowel plus a consonant, *e.g.*, **din** 'day', **bAs** 'control', **har** 'plough',

8. a consonant plus a vowel plus the closure of a long consonant (commonly known as a double consonant), *e.g.*, **bAp/raz** 'father', **kut/raz** 'dog', **bñut/raz** 'an ear of maize',

9. a consonant plus a vowel plus the first of a conjunct, *e.g.*, **khan/tax** 'sour', **kun/dax** 'log', **bñiq/dix** 'lady's finger', **bar/chix** 'spear',

10. a consonant plus a vowel plus a consonant and a whispered vowel, *e.g.*, **razma** 'Rāma', **jartī** 'going'.

An intervocalic consonant goes with the following vowel to make a syllable and two successive vowels make two different syllables.

§ 130. Most of the syllables in Awadhi are of the variety of a consonant plus a vowel. Out of the eighty-six syllables which make the first three sentences of **gulgulax warlix kAthax** (Texts No 1), forty-four are of this variety, twenty-two of a single vowel, fifteen of a consonant plus a vowel plus a consonant, two of a vowel plus a consonant, one of a consonant plus a vowel plus a consonant and a whispered vowel and two of a vowel plus a consonant plus a whispered vowel.

§ 131. The syllabic division in Awadhi, as we see from the analysis of syllables, mostly comes after the vowel, the most sonorous element. When there is a long consonant or conjunct consonant, however, the division comes after the closure of the long consonant and after the first consonant respectively.

The general rule in Awadhi is that a long vowel should be followed by a short consonant. A short vowel may be followed by a long, or short or conjunct consonant. A consonant short or long may have a vowel of any quantity after it. In certain verbal formations where **Λ** has been elided between **r** or **l** and a consonant, we have a long vowel followed by a conjunct consonant, *e.g.*, **baxrAtj** > **baxrti** 'burns', **carlAtj** > **carlti** 'sifts'. We have it in loan-words also, *e.g.*, **baxltjix** 'bucket', the dialect-word being **ḍoxlu**.

## CHAPTER IV

### THE WORD

§ 132. A word in Awadhi may begin either with a consonant or a vowel. Any vowel may begin a word. As regards consonants, most of them can begin a word—only a few, mentioned in their individual treatment, which occur only medially or finally do not do so. Lakhimpuri avoids the semi-vowels (**y** and **w**) initially.

(a) Not more than one consonant (short) may come at the beginning of a word and not more than two vowels together. In the middle of a word we may find one vowel or two or three vowels together. When there are three, the last vowel has a tendency to be separated from the preceding two by a semi-vowel, *e.g.*, **neiax** 'a support for jars' becomes **neijax**, **pauax** 'a quarter of a seer' becomes **pauwax**. In the medial position generally there is a short consonant. Sometimes we have it long—mostly in loan-words, *e.g.*, **kutzax** 'dog', the proper dialect-word being **kuzkur**. Not more than two consonants can come together in the middle of a word and these should be :

1. Nasal and a consonant, *e.g.*, **sAngfi** 'with', **khopcax** 'a dish of sweets', **piŋdix** 'a lump', **bundax** 'earrings', **bambax** 'pipe'.

2. **r** plus a consonant, *e.g.*, **bŝurkax** 'an earthen cup', **bŝurjix** 'baker', **barti** 'burning', **barphix** 'a variety of toffee', **barsix** 'anniversary', **barwat** 'spleen', **Arzfiix** 'a kind of pulse'.

**r** cannot be combined with a retroflex consonant or with **j** or **l**.

3. **l** plus consonant, *e.g.*, **palka:** 'bedstead', **kalcu:** 'spoon, ladle', **baɽɽi:** 'bucket', **baldi:** 'exchange', **galpha:** 'interior of cheeks', **kalsia:** 'a jar', **kalsi:** 'tomorrow'.

The combination of **l** with **r**, **j**, **w** is not found. Group (2) is commoner than group (3).

4. **s** plus plosive. This group is found only in loan-words or in modern compounds, *e.g.*, **basti:** 'habitation', **raṣa:** 'path', **bāṣpha:** 'one who makes baskets, mats, etc., from bamboos'.

In the case of loan-words, the group **-st-** is very generally changed into **-ṣa:** by all those who are in villages and have little contact with town-life, **basti** > **baṣaṣi:**, **raṣa:** > **raṣaṣa:**.

5. **a** plosive plus **a** plosive. Both must be either voiced or unvoiced. This combination is very rare and occurs only in compounds, *e.g.*, **khaṭkirowa:** 'bug'. In such a case both the plosives are fully exploded.

NOTE.—In one word only, *viz.*, **barma:** creator, there appears to be a combination of three consonants together in the medial position. But **-mṣ-** is merely an aspirated form of **m** like **-rṣ-**, **-ḷṣ-** and should be considered a single consonant for all purposes.

(b) A word may end either in a vowel or a consonant. Of the vowels generally long (**i:**, **e:**, **u:**, **a:**), or whispered vowels (**ĩ**, **ṽ**, **ḷ** or **o**) are found finally. If a short vowel (**i**, **u**) is found it is generally preceded by another vowel.

Only a short single consonant (more generally breathed than voiced) is found in the final position. A conjunct consonant or a long consonant is generally followed by some vowel-sound at the end.

§ 133. A word in Awadhi may contain from one to four syllables but the dis-syllabic word is the most common. Out of the 160 words in the first paragraph of



**gulgularwarlix kathar** (Texts No. 1) 105 are dis-syllabic, 26 tri-syllabic, 25 mono-syllabic and only 4 quadru-syllabic.

The four-syllabic word is unusual for the language, it occurs in some noun-formations and verbal forms or in loan-words.

In a word in Awadhi a long syllable may occur only as the final or penultimate one. Any vowel which is long in a base or root is shortened if it is more than two syllables from the end of a word when declined or conjugated. This occurs only when one of the two syllables is long, or both being short, the word ends in a consonant, *e.g.*, **derkh + iñāũ** > **dekhifiñāũ**, **derkh + āten** > **dekhoten** but **derkh + eu** > **derkheu**.

NOTE.—When once the shortening has taken place according to this rule it remains in spite of the conditions being disturbed on account of a later elision of a vowel, *e.g.*, **mañ + otīu** > **mañotīu** > **mañtiū**. Here in spite of the elision of -**o** the first vowel continues to be short.

§ 134. In a four-syllabled word, the medial unstressed syllable with -**o** tends to lose its vowel, *e.g.*, **mañotījāz** 'headman' > **mañtījāz**, **adbādāzi ko** 'hastily and suddenly' > **adbādāzi ko**, **choṭekāuz** 'youngest' > **choṭkāuz**, **tarowāzri** > **tarwāzri** 'sword'.

§ 135. A syllable with a long vowel, in the final position, shortens the length before short forms of the post-positions (*vide* Part II Chapter II), *e.g.*, **nādri** 'river' but **nādri se** 'from the river', **kāñhe** 'why' but **kāñhe me** 'in what', **gñorṇāz** 'horse' but **gñorṇā se** 'from the horse' **gorñū** 'wheat' but **gorñū se** 'with wheat'.

§ 136. The short syllables of the enclitics in the final position, generally in swift speech, disappear, *e.g.*, **au** 'and' > **ā**, **tāu** 'then' > **tā**.<sup>1</sup> This occurs chiefly when the next

<sup>1</sup> An instance of this latter *tā* is available in *Tulsīdās*, p. 165.

word begins with the same vowel with which the particle ends, *e.g.*, **Au** + **unkaɪ** > **Aunkaɪ** 'and to them', **taui** > **taui** 'and they'.

NOTE.—The form and meaning of individual words differ with different districts, *e.g.*, R. **maŋseɪruɪ**, Sl. **maŋseɪdɪruɪ**, U. **maŋsaɪwaɪ** 'husband', Lmp **meŋaɪruɪ**, Sl. **mědɪaɪruɪ**, S. **meŋoraɪruɪ** 'woman', Lmp. **bɪroɪŋɪɪ**, U. **bɪroɪŋɪɪ**, B. **bɪnaɪŋɪɪ** 'in the morning'; **kɪsɪaɪb** in the Western dialects means 'to be ashamed' while in the Eastern its significance is 'to be angry', **dikɪo** in Western dialects means 'angry' while in Eastern 'ill'

## CHAPTER V

### THE ACCENT

§ 137. Awadhi possesses a very weak stress as compared to English or other highly accented languages. That it does possess an accent—and stress accent—becomes quite manifest when Awadhi words are spoken by other Indo-Aryan speakers, say a Gujarati. There the wrong accent can at once be detected. When an Englishman pronounces **khaz/eū** 'I ate', he puts the stress on the second syllable and has to be corrected. Even when he puts it on the first, he puts it so strong that the word does not sound as Awadhi. A Gujarati person would put the stress on the first syllable in a poly-syllabic word, and it at once becomes non-Awadhi.

§ 138. Mono-syllabic words possess stress only when they come in sentences. In dissyllabic, tri-syllabic or tetra-syllabic words, the stress is put on one of the last two syllables, whichever is long either by nature or position. If both are long or short, the accent falls on the penultimate syllable. The following examples illustrate it.

#### (a) WORDS OF TWO SYLLABLES

**pi-'sain** 'flour', **pa'cix** 'twenty-five', **'baxis** 'twenty-two', **'khaxinj** 'they ate', **bfiA'wax** 'became', **'sAnduxkh** 'box', **ka'fisi** 'he said', **'nadxix** 'river', **'bfiḍṛṭax** 'brinjal', **'kutrax** 'dog', **ku'dairj** 'pick-axe', **'saxjfiar** 'share', **'dulofin** 'bride', **'gāzu** 'village', **'bfiazu** 'rate', **'bfiartax** 'smashed vegetable', **'saxdfiux** 'saint', **'naxrax** 'pipe, tunnel', **gfiu'nax** 'eaten by worms', **ba'finij** 'sister', **'bfiaxix** 'brother'.

## (b) WORDS OF THREE SYLLABLES

**la**ri'kaɪ 'boy', **ʃ**ñāɪ'pai 'may cover', **ʌ**ʃñaxɪɪ 'two and a half', **ka**ru'artɪ 'tastes bitter', **ka**'razini 'they caused to do', **so**'waxisi 'put to sleep', **b**ñā'waxniɪ 'goddess', **de**r'kheū 'I saw', **pa**ga'ñax 'rope', **sa**'gaxɪɪ 'betrothal', **ca**'maxrini 'a Chamar's wife', **b**horə'hēɪ 'in the morning', **ta**r'waxrɪɪ 'swords', **ka**si'baɪ 'shall tighten', **b**hāɪ'i'jaɪ 'earthen pot', **ka**'buɪliɪ 'admitted', **a**r'daxwani 'the string of the cot', **u**ʃhaxi 'having taken up'.

## (c) WORDS OF FOUR SYLLABLES

**ka**ri'ñāɪu 'loin', **si**rañā'neɪ 'towards the head of the bed', **ka**ceñə'rɪɪ 'court', **de**ñari'jaɪ 'a big earthen granary'.

NOTE — Words which have two short vowels together treat them as diphthongs—see Note under § 127 (a), e.g., **'de**utax 'god', **la**g'waibax 'shall cause to stick', **ba**ñu'raɪ 'may come back'.

## CHAPTER VI

### ASSIMILATION

§ 139. The word has no phonetic definition; it is only a morphological identity. If an illiterate person were asked to divide his sentence into words, he would probably make mistakes astounding to the literate person particularly to the grammarian. However, some idea of a word appears to be present in the sub-conscious mind of the speaker, or else a child would not be able to make up forms from analogy.

The main existence of a word, thus, is with reference to its use in speech, *i.e.*, in sentences. Here we find that one word considerably affects the form of another. The enclitic is tacked on to the preceding word and loses its strength in certain cases, modifying to some extent its predecessor (*vide* § 135).

Besides, a considerable number of cases of the assimilation of the final sound of a word with the initial of the following have been found. This is particularly noticeable in swift speech. Assimilation in Awadhi is always regressive. It appears that when a speaker reaches the end of a word, his attention comes to rest on the next one, the initial sound of which modifies the final sound of the first word.

NOTE.—For the purposes of Assimilation, dentals, alvolars, palatals and retroflex palatals fall in one class.

§ 140. A whispered vowel or *ə* which occurs at the end of a word and stands between two consonants having the same place of articulation. is elided (see Insc. No. 41 -*pe* + *par* > *prax*) *e.g.*—

**bfiarzi gAwax** > **bfiarzg gAwax** 'ran away', **kazfiəkə khartir** > **kazfiəkkhartir** 'for what', **khaʃijako kirowax** > **khaʃijakkirowax** 'the bug of the cot', **sargu khazisi** > **sark khazisi** 'ate the vegetable-leaves';

**bfiarzi calax** > **bfiarccalax** 'started running away', **cali difax** > **caldifax** 'started', **tirni dāxi** > **tirn dāxi** 'thrice', **kazfiəsə saxnini** > **kazfiəssaxnini** 'with what did they mix?' **bfiartu darzi** > **bfiard darzi** 'rice and pulse'; **paʃiri raʃux** > **paʃirraʃax** 'putting on', **tirni janex** > **tirnjanex** 'three men', **kaʃini calau** > **kaʃin calau** '(they) said : let us go', **kaʃati calax gar** > **kaʃaccalax gar** 'went on saying', **paʃiri lifisi** > **paʃir lifisi** 'he put on.' **kaʃini calau** > **kaʃipcalau** '(they) said : let (us) go'.

**bataxiɲi xazi** > **bataxin xazi** '(they) went and told'.

**cali difax** > **caldifax** 'started'.

**dʃari difisi** > **dʃardifisi** '(he) put down'.

**paʃini lifisi** > **paʃinlifisi** '(he) put on'.

§ 141. A voiced plosive at the end of a word becomes breathed before a breathed plosive of the same class in the next word, *e.g.*, **alag kai deru** > **alakkai deru** 'turn out', **bfiarzi calax** > **bfiarccalax** 'started running', **laxdi tau lexir** > **laxttau lexir** 'let me first put the burden', **jab paxnir pix bʃer** > **ɟappaxnir pix bʃer** 'when he finished drinking water', **roxu tau axwati** > **roxtau axwati** 'comes daily'.

§ 142. A breathed plosive occurring at the end of a word (or immediately before a whispered vowel or **ə**) is assimilated with the voiced plosive of the same class in the following word (the whispered vowel or **ə** being elided), *e.g.*,

**saxt dāxi** > **saxddāxi** 'seven times',

**moxiki ɟʃarijax** > **moxiggʃarijax** 'a small pot of clay',

**barp bñarix > barbbñarix** 'father and brothers',

**sart janex > sarjjanex** 'seven persons'.

**bñartq dñarisi > bñarqđñarisi** 'threw the rice'.

§ 143. A breathed plosive coming at the end of a word becomes voiced when followed by a voiced plosive of another class, *e.g.*, **dijakę darwaJJex** 'on the door of the lamp (-s house)', > **diyagdarwaJJex**, **pařkų banix hai** > **pařgbanix hai** 'is all right', **kozikę jurtax** > **kozigjurtax** 'somebody's shoes', **khařija po dñarix** > **khařijabddñarix** 'placed on the cot', **barp diñisi** > **barbdifiñi** 'the father gave'.

§ 144. A nasalisation with the following consonant becomes nasal before a consonant of the same class (place of articulation), *e.g.*, **paññũci jaxũ** > **paññunjaxũ** 'I may reach', **pāxc char** > **pařpchar** 'five or six', **pāxc sart** > **pařnsart** 'five or seven'.

If the consonant following the nasalisation is aspirated the aspiration is lost, *e.g.*, **bārdñi deru** > **barnderu** 'tie (it)'.

§ 145. A plosive occurring at the end of a word (with, or without a whispered vowel or *o* following) is assimilated to the nasal of the same class in the following word, *e.g.*, **dekharti narix** > **dekharnnarix** 'is not seen',

**bardi nauwa kę** > **barnnauwakę** 'excepting the barber',

**barp mañetaxix** > **barmmañetaxix** 'father and mother',

**tab mañeraxJ** > **tammañeraxJ** 'then the Maharaja',

**roxjų naxcai** > **roinnaxcai** 'may dance everyday'.

But **maukepo nauwau** 'even the barber at the opportunity' remains as it is, because **p** is followed by a nasal of another class.

This assimilation is possible only in the case of labials and dentals as the nasals of other classes do not begin a word.

§ 146. The final consonant is in swift speech united to the initial vowel of the following word, *e.g.*, **tab erk din razja:** > **ta/berk din razja:** 'then one day the king'.

This affects only the division of syllables, the most common variety of syllable—consonant plus a vowel—being effected.

§ 147. A plosive or nasal coming at the end of a word loses its explosion if followed by a word beginning with the same plosive or nasal, *e.g.*,

**khert tixr** > **khertxixr** 'near the field',

**maxri ko khisijaxi ger** > **maxrixhisijaxi ger** 'became very much ashamed',

**kaxilemo maxreu** > **kaxilemxaxreu** 'in what (vessel) did you mix it?'.  
 § 148. Final **b** has a tendency to become devoiced before a breathed consonant, *e.g.*,

**sab+kax** > **sapkax** 'to all', **jab sex** > **japsex** 'since'. (See Note to § 15.)

§ 149. Final **-t** or **-th** has a tendency to be assimilated to the following **c-**, **j-**, **r-**, **l-**, and **s-**; the aspiration of **-th** is then lost. The whispered vowel is, of course, elided. For instance:

**bharxgati+cax** > **bharxgaccax** 'went running',  
**saxth+caxau** > **saxccaxau** 'come with (me)', **khaxti+jaxti raxai** > **khaxjjaxti raxai** 'was going eating (on the way)', **qharxgati+raxax** > **qharxgarraxax** 'remained searching', **saxti lixisi** > **saxllixisi** 'he brushed',  
**baxut+saxp** > **baxussaxp** 'many snakes'.

§ 150. Final **-s** has a tendency to be assimilated to the following **c-**, **j-**, **d-**, **t-** and **q-**, *e.g.*,

**ux kaxisi caxau** > **uxkaxiccaxau** 'he said:—come', **das janex** > **daxjanex** 'ten persons', **kaxisi das birowax** > **kaxiddas birowax** 'he said: ten trees', **paxax thaxthax** > **paxxtthaxthax** 'fifty points of quarrel', **paxis qeraxi ger** > **paxiqqeraxi ger** 'twenty-five got frightened'.



§ 151. Final **r** is assimilated to the initial **l** or **q** of the following word, *e.g.*,

**coxr lai gar** > **coxllaigar** 'the thief took away',  
**carri lārikar** > **carllārikar** 'four sons', **saxr qeraxi gar**  
 > **saxdqeraxi gar** 'the fool got frightened'. **maxri**  
**qaribax** > **maxdqaribax** 'I shall kill'.

§ 152. Final **c**, **ch**, **ɟ** are assimilated to initial **q** of the following word, the whispered vowel or **ə** coming between them is elided, *e.g.*,

**pāxc qfexr** > **paxṇqfexr** 'five heaps', **kuchṇ**  
**qaxri dexu** > **kuḍzaxri dexu** 'do put a little', **bḥaxɟi**  
**ṭhaxɟi bḥex** > **bḥaxṭhaxɟi bḥex** 'at once away'.

§ 153. **h** coming after a plosive or affricate is combined with that plosive or affricate so that an aspirated results. The previous consonant is then pronounced a little longer, *e.g.*,

**daxoxgakə + hukum** > **daxoxgakḥukum** 'the order of the police officer', **kaxṣepə hāseu** > **kaxṣepḥhāseu** 'what made you laugh?'.

(a) If a whispered vowel or **ə** comes between **h** and the consonant, it is elided if **h** is followed by a similar (back or front) vowel, or becomes **j** or **w** if followed by a dissimilar vowel, *e.g.*,

**jaxti hai** > **jaxtḥjai** 'goes', but **raxɟakə hiāx** > **raxɟakḥhiāx** 'at the king's', **pāxcə + ham** > **pāxcḥham** 'five to us', but **sāxcɟ hi saxb** > **sāxcḥwisaxb** 'the true account'.

§ 154. If **-i** or **-u** comes between two vowels similar in quality, it becomes **-j** or **-w** respectively, *e.g.*,

**lai + axox** > **lajaxox** 'bring', **gāxu + ai** > **gāxwai** 'to the village'.

§ 155. The forms of the auxiliary 'to be' (present tense only) have a tendency to shorten their syllables when they come after participles. Only their last syllable (with the nasalisation, if one is there) is heard, and there appears

to be a slight pause—a silence—in place of the last syllable. For instance :

**kaβati βai** > **kaβati** i 'he says', **dβarex haĩ** > **dβarex** ĩ or even **dβarex** ~ 'they are there', **khaxti hau** > **khaxti** u 'you eat', **deikhaxti naxix hau** > **dixhannaxi** u 'aren't you seeing?'.

§ 156. The following cases of doubling (*lit.* lengthening) a consonant and shortening the previous vowel have been noticed:—

**kix tanax** > **kittanax** 'in which manner', **jix tanax** > **jittanax** 'in whatever manner'.

Instances of doubling are also noticed in names, *e.g.*, **babzux** (ordinary **bazbuz**), **kahux** (ordinary **kariax** 'black') and in appellations of relatives, *e.g.*,

**dadzux** 'elder' brother', **kakzux** 'uncle', **bapzax** 'father', **kakraz** 'uncle'.

This doubling seems to be due to emphasis.

## CHAPTER VII

### THE SENTENCE

§ 157. A sentence in Awadhi is generally small, containing from one to four or five words. In narrative speech these sentences are joined up by conjunctions such as **Au** 'and', **tau** 'then', **tab** 'then', **tafikai** 'then' or **ki** 'that' as necessary according to sense. In such conditions, the sentence itself generally forms a breath-group. For instance, the first sentence of **gulularwarlix kathar** (Texts No. I) will be read as :

**erk rarjaz rafiaĩ || au mafhotarix rafiai || au duloñin rafiai** or the last would be read as :

**jaisex unkez din bafñurex || taisex sabkez bafñuraĩ.**

Long sentences are broken up. In such cases wherever the breath stops it must be the end of a word. A post-position always goes with the preceding word, the two are never separated for breath. The correlative adverb and conjunctions have a stop of breath after them. The subject and the verb when they come one after the other go together and so also the adjective and the substantive. When the adjective, substantive, and the verb come together and a pause is to be made, the breath stops after the adjective. The following are some of the instances:—

**erk | rarjaz rafiaĩ || au | mafhotarix rafiai || au duloñin rafiai. mafhotarix roñj | chapñan parkarlkę | bñorjan banarwai || au | apenax khazi || au aponez larikak | khawarwai. duloñin khaxtir | erk beññarikį | roñjir sęrkai || axdñiz roñjir | au loññ sabetrex dexi || au axdñiz | sapññak. ui | maxrex guszakę | roñjir qeññariam | qaxri dexi || au loññ | gagarim | naxi arwai. aisai | karti karti | baxrax | barsai | gudarį gaĩz.**

§ 158. As noted in § 137, the word-stress in Awadhi is very weak. But in a narrative sentence we have a strong stress on the word which we want to emphasise according to the idea that we want to convey. This falls on the syllable which ordinarily would have the word-stress. For instance, the sentence :

**tab ui hamsex 'bolex** 'then he said to me' would have word-accent only in **'bolex** which is a dissyllabic word, the others being only mono-syllabic. But in a sentence even the mono-syllabic words can have stress in order to emphasise a particular word. This sentence may have the following stresses :

**'tab** ui hamsex **'bolex** 'then he said to me',  
**tab** 'ui hamsex **'bolex** 'then *he* said to me',  
**tab** ui **'hamsex** **'bolex** 'then he said to *me*',  
**tab** ui hamsex **"bolex** 'then he *said* to me'.

The stressed syllable then becomes a little longer in quantity.

## CHAPTER VIII

### THE INTONATION

§ 159. Intonation does not play a part in Awadhi to show a difference in meaning of particular words. In normal speech the pitch does not rise or fall considerably. For instance, in the two sentences **erko bajeṛ raxjār rāṣṭatī haĩ** 'A great king is residing', and **tum khazī areu** 'you have taken your meal', which are mere statements of fact the difference between the frequency of one sound-wave and that of another is not considerable (*vide* Charts 1 and 2). In the former the highest frequency is 160 and the lowest 99, in the latter 133 and 97 respectively.

§ 160. It is in emphatic speech that tone plays a definite part. For the purposes of investigation a sentence was selected which gives four different senses merely by the difference in tone :

1. Statement : **tum khazī areu** 'you came after having eaten (your meal)'.
2. Imperative : **tum khazī areu** 'come after having eaten (your meal)'
3. Question : **tum khazī areu** 'have you come after having eaten (your meal)?'
4. Wonder : **tum khazī areu** 'really! you have come after having eaten (your meal)?'

Charts 2, 3, 4 and 5 depict the rise and fall of tone of these sentences. Chart 2 (statement) shows that the pitch is more or less level. Chart 3 (Imperative) depicts that the sentence begins with a very high pitch (the highest in the sentence), there is an immediate fall, then the tone is more or less level for a considerable length of the sentence. It is

only at the end that there is a sudden fall followed by a rise. The highest frequency in this sentence is 181 and the lowest 91.

Chart 4 (question) begins with a high pitch which suddenly falls, then there is a level pitch followed by a gradual rise to the height at which the sentence began; then there is again a fall followed by a level pitch. At the end there is again a gradual rise and a gradual fall. It is thus rise : fall : level : rise : fall : level : rise : fall. The highest frequency in this sentence is 181 and the lowest 87.

Chart 5 (wonder) begins with a very low pitch, there is gradual rise and then a fall almost to the point at which the sentence began. After it, there is a level pitch and then a gradual rise to a very high pitch. The highest frequency in this sentence is 253 and the lowest 85.

§ 161. In individual words, the only scope for the play of tone is when a person is called from far off or when a word expresses acquiescence or prohibition. In the former case the last syllable of the word rises high in pitch besides being elongated, *e.g.*, **bʱaɪja** ː ː ː ː 'brother'.



In the latter case, only the interjections like **hāɪ** are used. Like 'yes' of English, **hāɪ** is capable of giving different senses by a difference in tone. The following are generally used :

1. **hāɪ** 'yes' — agreement or acquiescence ↘
2. **hāɪ** 'no' — prohibition or disagreement ↙

## CHAPTER IX

### OTHER CHARACTERISTICS

§ 162. As compared with the speech of grown-up people, the speech of children shows the following features:

1. **r** is pronounced as **l**, *e.g.*, **gfiar** as **gfial**.
2. **ɾ** is pronounced as **l**, *e.g.*, **gfiaɾix** as **gfialix**.

NOTE.—Sometimes a child substitutes **n** for **l**, *e.g.*, **gfiar** as **gfian**, **calaŋ** as **canaŋ**.

3. retroflex mutes are pronounced as dentals, *e.g.*, **kaxten** as **kaxten**, **ɬaxkur** as **thaxkul**, **ɖaŋɖax** as **dandax**, **ɖfiɔɾlak** as **dfiɔɾlak**.

4. aspiration in aspirated sounds is very feeble so that they sound as unaspirated, *e.g.*, **gfiar** approximates **gal**.

5. **s** is pronounced as **ch**, *e.g.*, **sunau** as **chunau**, **bataɾɬax** as **bataɾchax**.

It has been observed that when the child begins to pronounce **s**, he does so in the case of initial **s** first—the medial **s** continues to be pronounced **ch** a little longer.

§ 163. The speech of women does not show any phonetic divergence from that of men. The speech of literate classes sometimes retains foreign sounds in loan-words, *e.g.*, **ʃ**, **f**, **z**. Otherwise there is no phonetic divergence between the speech of one class and that of another. The difference lies only in the adoption of vocabulary (see § 9).

§ 164. Gestures play a part in emotional speech. In ordinary talk men generally do not move their hands. The head rises a little when a question is put and falls when acquiescence is to be indicated. In quarrels, particularly of women, hands play a very expressive part. Challenges and

counter-challenges are made by the hand, the persons quarrelling advance towards each other and then retrace the steps. As soon as another telling point is told they again advance and again retrace. The fists are clenched, the teeth are pressed, one set on the other, with spreading of lips and the head moves forward. These gestures, however, are not particular to Awadhi only.



# INSCRIPTIONS 1-3

M = Mouth  
T = Time  
N = Nose

M 1

T



M 2

T



M

3

T

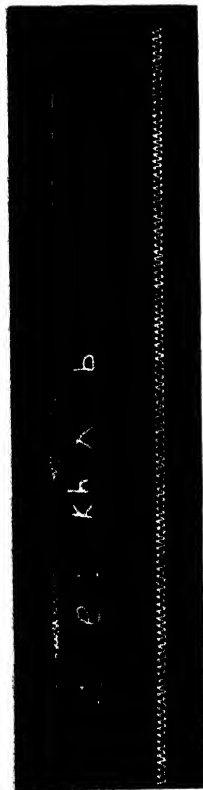


INSCRIPTIONS 4-6

M

4

T



M

5

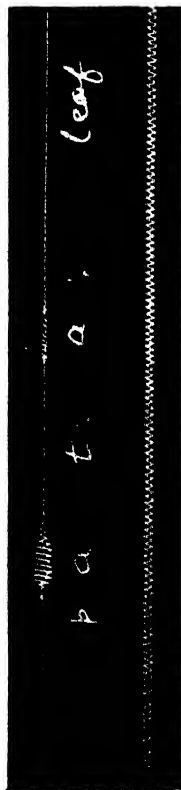
T



M

6

T



# INSCRIPTIONS 7-10

M  
7  
T



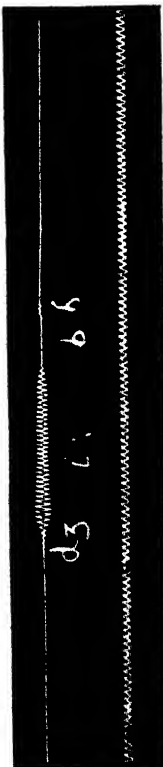
M 9  
T



M 8  
T



M 10  
T



INSCRIPTIONS 11-12

M 11

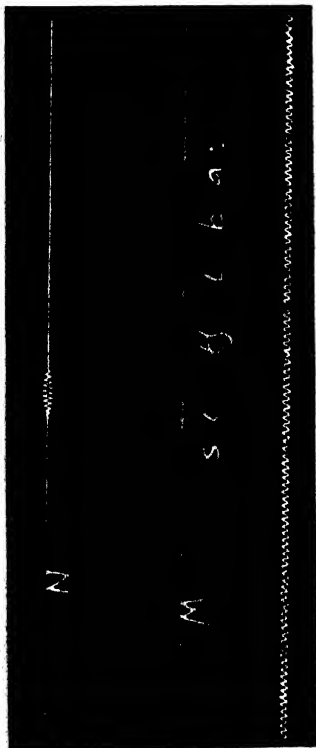
T



N

M 12

T

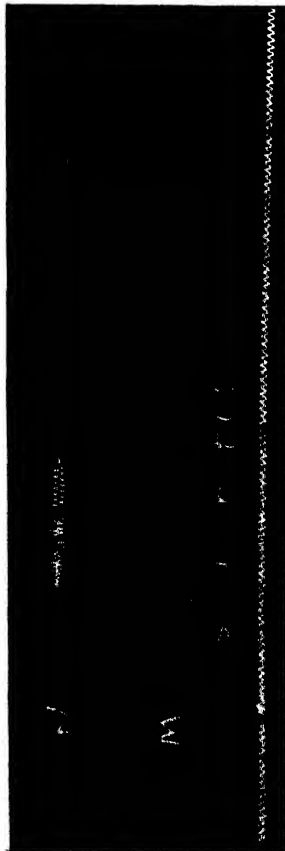


# INSCRIPTIONS 13—14

N

M 13

T

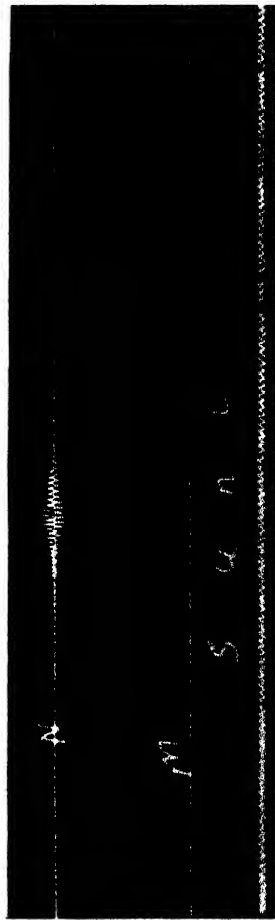


N

14

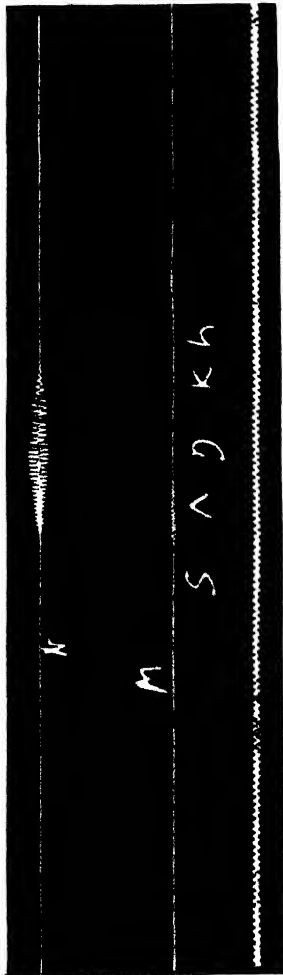
M

T



INSCRIPTIONS 15—16

N



M 15

T

N



M 16

N

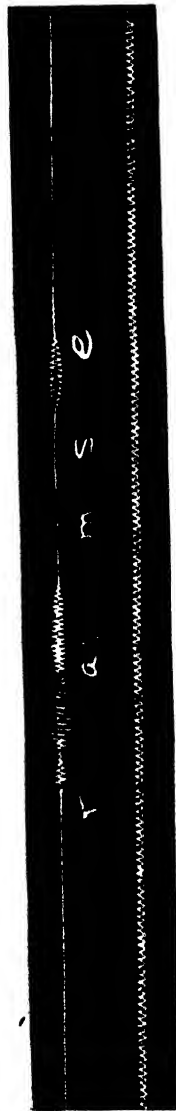
INSCRIPTIONS 17--18

N 17



M  
T

M  
T 18



INSCRIPTIONS 19--20

M 19

T



M 20

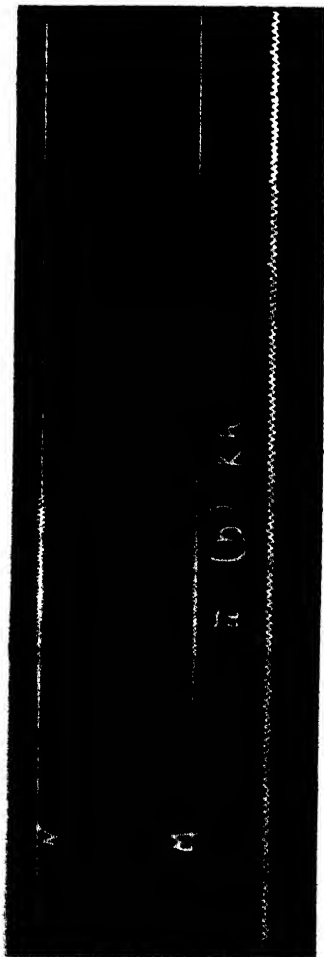
T





INSCRIPTIONS 21-22

N



M 21

M

$\pi(b)ka$

T

N



M 22

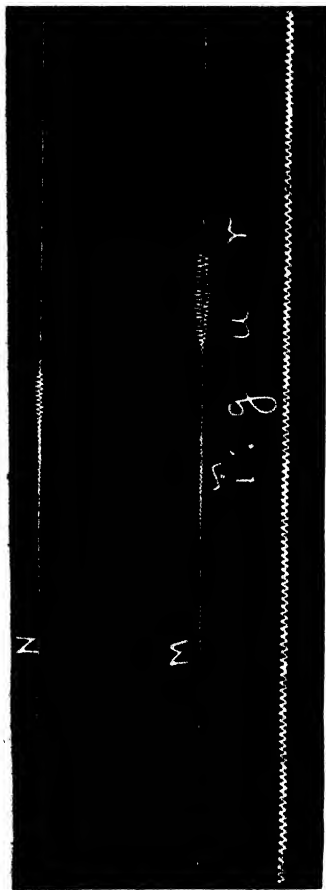
M

$df \wedge n$

T

INSCRIPTIONS 23—24

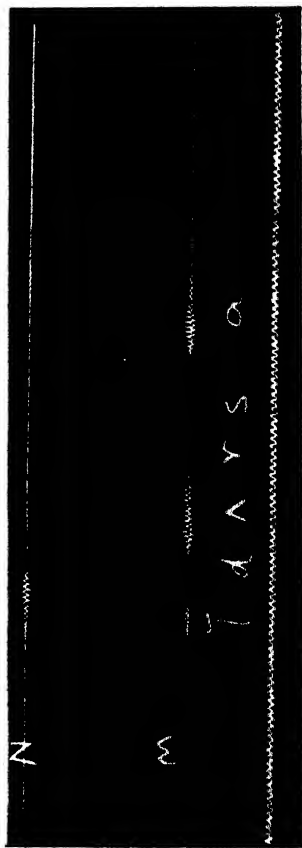
N



M 23

T

N



24

M

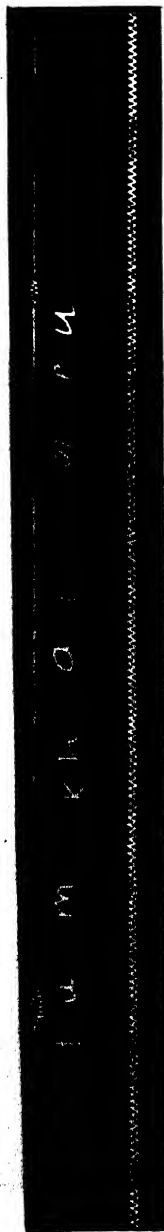
T

INSCRIPTIONS 25--26

M

25

T



M

T 26

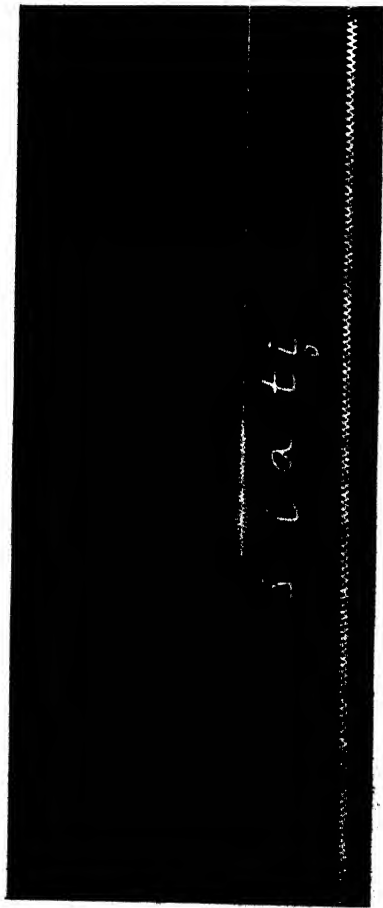


INSCRIPTIONS 27—28

N

M 27

T



N

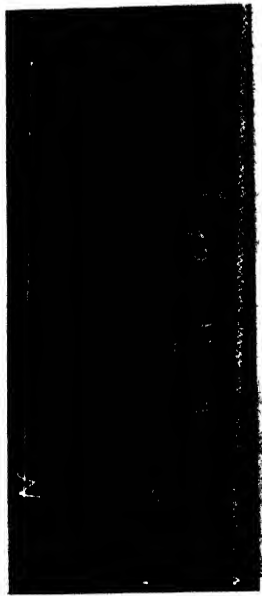
M 28

T



INSCRIPTIONS 29-31

N



M 29

T

M 30



T

M 31



T

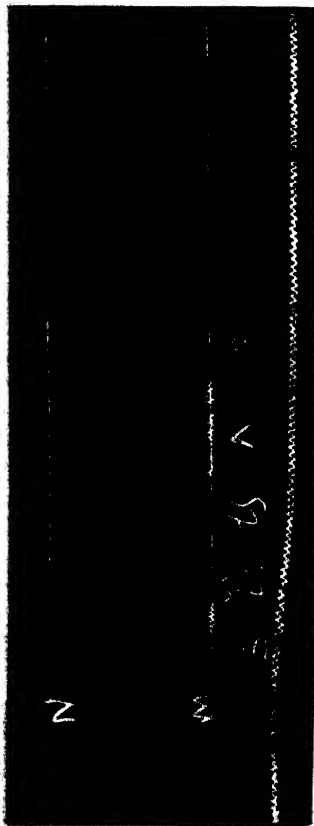
INSCRIPTIONS 32--33

N

32

M

T



M

33

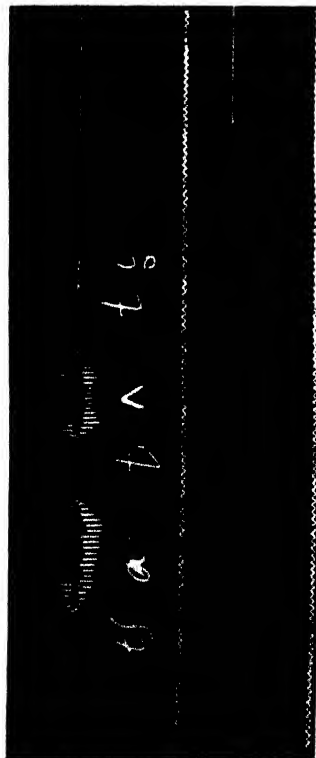
T



INSCRIPTIONS 34—35

M

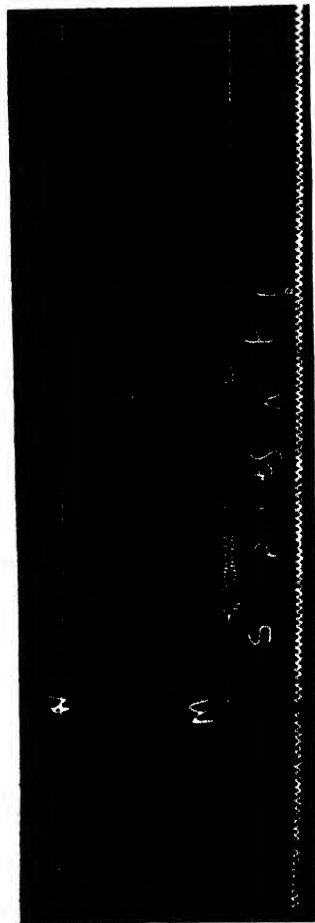
T 34



N

M 35

T



INSCRIPTIONS 36—37

N

M 36

T

N

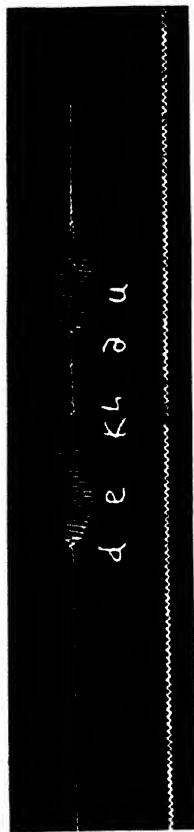
M 37

T



INSCRIPTIONS 38—39

M 38



T

N



M 39

T

INSCRIPTIONS 40—41

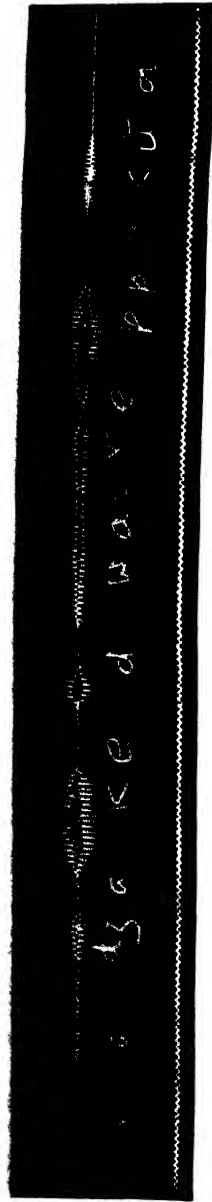
M 40

r



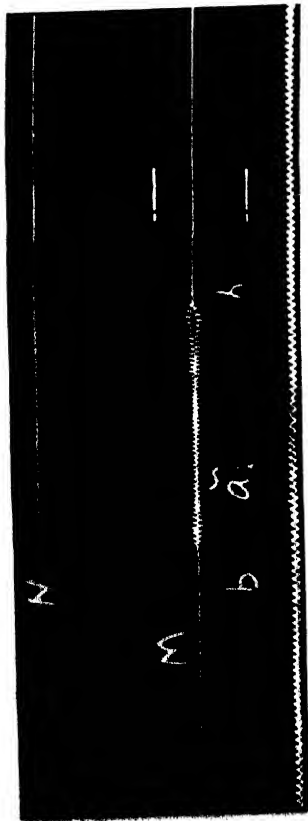
M 41

r



INSCRIPTIONS 42-43

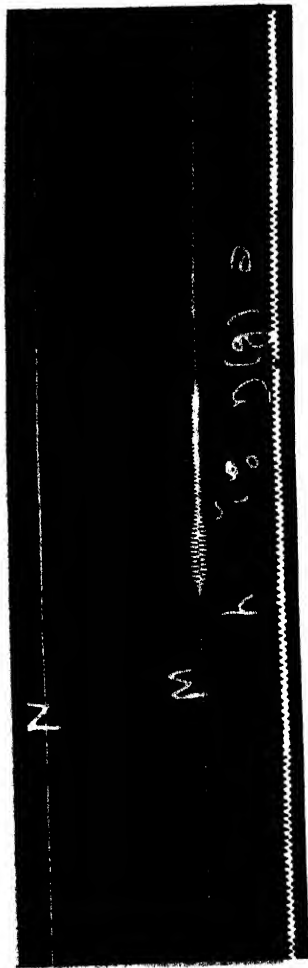
N



M 42

T

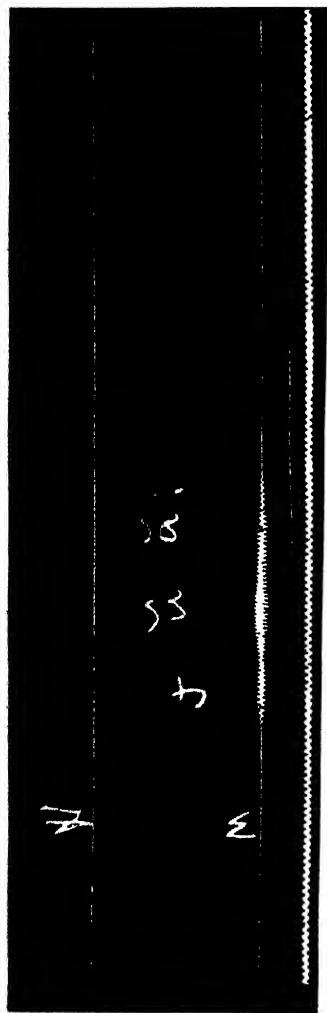
N



M 43

T

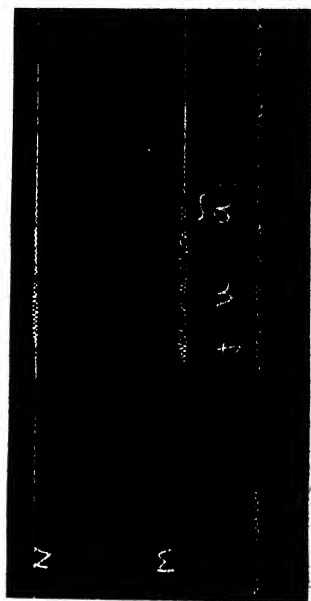
INSCRIPTIONS 44-45



N

M 44

T



N

M 45

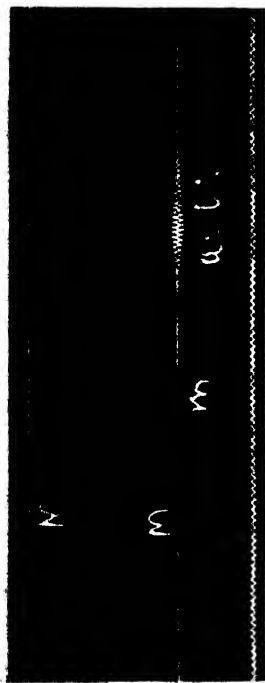
T

INSCRIPTIONS 46--47

Z

M 46

I



3

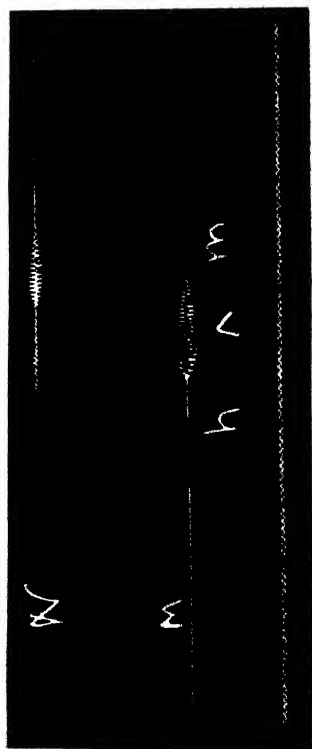
5

三

**Z**

M 47

I



2

L

3

M

I

M

+

M

I

M

⌊

$\phi = \phi_0 + \phi_1$

mov is a dh L bhwa: ni:

ingat kerpih

V L S D L

**PART II**  
**HISTORICAL GRAMMAR OF AWADHI**





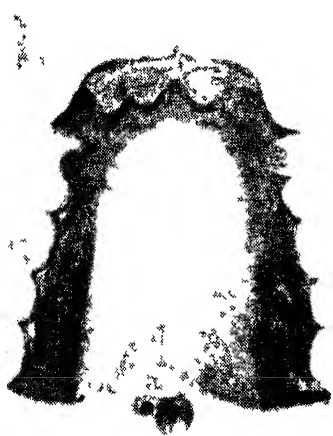
## PALATOGRAMS

**NOTE.**—For the convenience of the study, it is proper to divide the palate into parts :—

1. the teeth (dental region)
2. the gums (alveolar region)
3. the rough back above the gums (palate)
4. the smooth back above the rough back (palate where retroflexion is made)
5. the highest portion of the smooth palate (almost where it meets the soft palate—where the so-called velars make a contact).

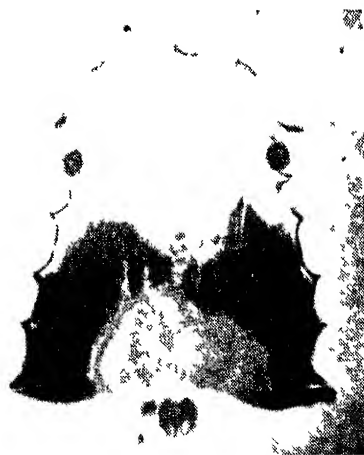


PALATOGRAMS 1-3



2

t



t

3

PALATOGRAMS 4—7



5

ku



ki

4



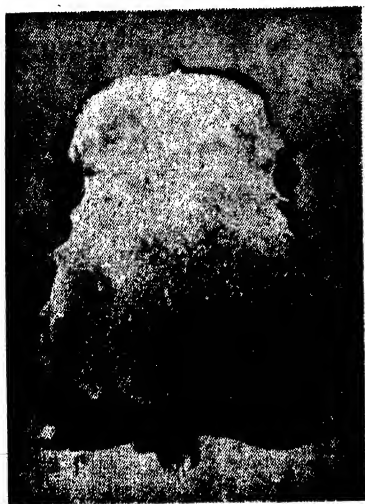
7

na

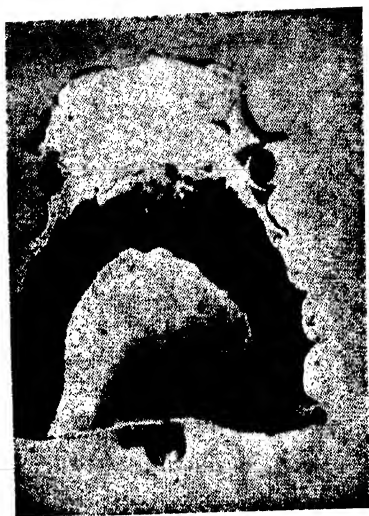


c

6



Anga:



Anga:



Anca:

PALATOGRAMS 12—15



13



12



15



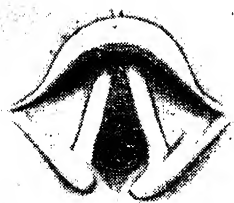


17



19

Drawing 20



(a) breath



(b) voice



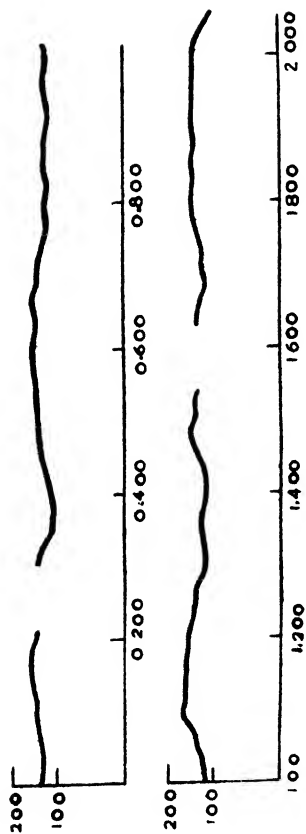
(c) whisper



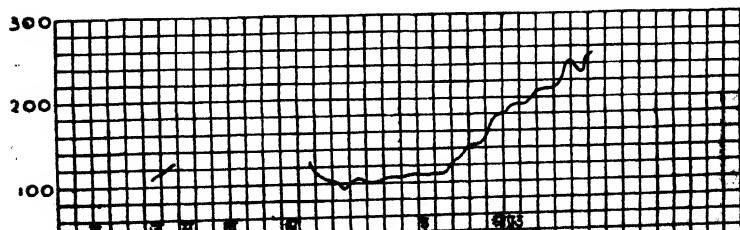
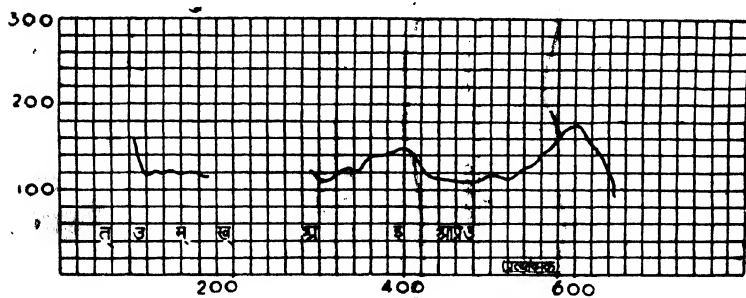
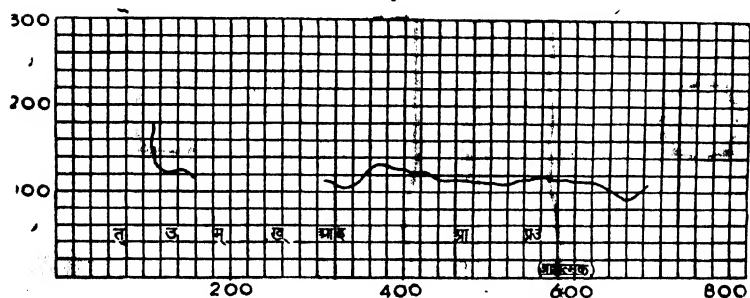
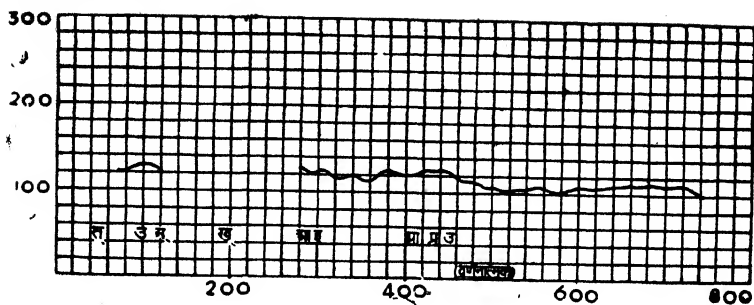
(d) closed glottis



CHART 1



# CHARTS 2-5



## CHAPTER I

### NOUNS

#### Stem

#### A. EARLY AWADHI

§ 165. Nouns in Early Awadhi ended in -a, ā, i, ī, u or ū. For instance :

- a *ghōra* 'horse', *nakhata* 'star', *maccha* 'fish', *ārana* 'forest', *tāra* 'palm-tree', *sāuja* 'beasts'; *bhūkha* 'hunger', *ūkha* 'sugar-cane' . . . . Jāyasi.  
*ghara* 'house', *mana* 'mind', *hiya* 'heart';  
*avadha* 'Ayodhyā', *sikha* 'advice', *bājana* 'musical instruments', *kāja* 'work' . . . . Tulsī.  
*khambha* 'pillar', *bakhāna* 'description', *acarja* 'wonder', *jībha* 'tongue', *kharihāna* 'granary',  
*bhatūka* 'eyebrow', *gūṭha* 'knot', *jara* 'root',  
*rāta* 'night' . . . . Nūr Muhd.
- ā *gilāvā*, 'clay', *lōbā* 'fox', *cāṭā* 'ant', *kūvā* 'well',  
*dhandhā* 'work', *tarunāpā* 'youth' . . Jāyasi.  
*badhāvā* 'congratulatory concert', *batiyā* 'bud',  
*dōhā* 'couplet' . . . . Tulsī.  
*cēlā* 'disciple', *hiyā* 'heart', *cilērā* 'painter',  
*paṭavā* 'braider' . . . . Nūr Muhd.
- i *jari* 'root', *bhur* 'earth', *sihiṭi* 'Nature',  
 Universe', *raini* 'night', *māhari* 'milk-maid  
 bird' . . . . Jāyasi.  
*savati* 'co-wife', *sudhi* 'recollection', *bhui*  
 'Earth', *gāi* 'cow' . . . . Tulsī.  
*gāi* (*gāya*), 'cow', *budhi* 'wisdom', *sudhi* 'recol-  
 lection', *guli* 'ball' . . . . Nūr Muhd.
- ī *dharatī* 'Earth', *daī* 'creator', *mākhi* 'fly', *cāṭi*  
 'ant', *bāvarī* 'big well', *mūṭhi* 'handful',  
*macharī* 'fish' . . . . Jāyasi.

	<i>mahatārī</i> 'mother', <i>athāī</i> 'meeting-place', <i>kahānī</i> 'tale' . . . . . Tulsī.
	<i>bārī</i> 'garden', <i>bovāī</i> 'sowing', <i>darabānī</i> 'stewardship' . . . . . Nūr Muhd.
-u	<i>sīu</i> 'coolness', <i>mīcu</i> 'death', <i>bīju</i> 'lightning', <i>kāḍau</i> 'mud' . . . . . Jāyasī.
	<i>rāu</i> 'king', <i>gālu</i> 'cheek', <i>subhāu</i> 'nature', <i>pasēu</i> 'sweat' . . . . . Tulsī.
	<i>gūu</i> 'neck', <i>ṭhāū</i> 'place', <i>nāū</i> 'name', <i>pūu</i> 'husband' . . . . . Nūr Muhd.
-ū	<i>nībū</i> 'lemon', <i>baṭāū</i> 'traveller' . . . . Jāyasī.
	<i>nāū</i> 'barber', <i>baṭāū</i> 'traveller' . . . . Tulsī.
	<i>pahārū</i> 'watchmen', <i>ḍiṭhiyārū</i> 'one who has eyes' . . . . . Nūr Muhd.

NOTE—1. A few nouns in Tulsīdās and Nūr Muhammad end in *ō* (e.g. *hiyō*, *cērō* in T.) but they are, to be sure, borrowings from Braj.

NOTE.—2. The quantity of final vowels is very unstable in these texts and it changes for the exigencies of metre. A noun which otherwise ends in a long vowel (e.g., *rānī*, *cēri*) becomes short (*rānī*, *cēri*) in the lines of metres and a final short vowel becomes long at the end of a line (e.g. *nāū* > *nāū̄*, *ṭhāū* > *ṭhāū̄*, *karatāru* > *kartārū*).

NOTE—3. Nouns ending in *-ā* are few and those in *-ū* still fewer. Long and longer forms of the stem (§ 167) are not found in Early Awadhi texts except rarely, e.g., *bhāī* : *bhāiyā* (T), *suā-* : *suāṭā* (J 109), *bhikhiyā* (J. 436), *akhiāna* (N. 35), *sejiyā* (N. 38).

NOTE—4. The texts agree with respect to the use of number and gender with modern Awadhi (see below §§ 170—176).

## B. MODERN AWADHI

§ 166. A noun (stem) may end either in a vowel or in a consonant, e.g., *diar* 'lamp', *nīrd* 'sleep'.

(a) The final vowels generally are *-ar*, *-ī* (i),

*-ir* *-u*, *-ur*. For instance :

*-ar* *kuār* 'well', *khāṭijar* 'bedstead'.

- i(i) **sexthi** 'banker', **gaxi** 'cow', **raxji** 'kingdom',  
**ārkhi** 'eye', **jai** 'victory', **baɟaxri** 'wind'.  
 -ix **thabaxix** 'mason', **dxorboxix** 'washerman', **naxix**  
 'river', **paxnix** 'water'.  
 -u ū **gxiu** 'clarified butter', **jiu** 'life', **gāu**  
 'chance', **bxiaru** 'rate', **dxixiu** 'curds', **nāxū**  
 'name', **gāxū** 'village', **dāxū** 'chance', **āxū**  
 'mucus', **naxu** 'boat'.  
 -ux **naxux** 'barber', **naxinux** 'butter', **baxrux**  
 'sand', **gux** 'excreta'.

NOTE.—Rarely **-ex**, **pāxex** 'a class of Brahmins'.

(b) The Final consonant may be one of those which can appear finally in a word (see Part I, Chapter I). For instance .

- k **sā:k** 'breath', **noxk** 'point'  
 -kh **bxiuxkh** 'hunger', **saxkh** 'credit'  
 -g **sīrg** 'horn', **mūrg** 'a kind of pulse'  
 -gfi **gxiargfi** 'very clever'  
 -c **kāxc** 'glass', **āxc** 'flame'  
 -ch **kōxch** 'the skirt on the lap'.  
 -j **laxj** 'shame', **sexj** 'bed'  
 -jfi **jxiāxjfi** 'cymbal', **sāxjfi** 'evening'  
 -t **pext** 'belly', **bxiart** 'bard'  
 -th **thaxth** 'pomp', **hōxth** 'lip'  
 -d **lanq** 'penis'  
 -dfi **thaxqdfi** 'cold'  
 -r- **hāxr** 'bone', **sāxr** 'bull'  
 -rfi **baxrfi** 'flood'  
 -t **khex** 'field', **bxiart** 'cooked rice'  
 -th **hāxth** 'hand', **naxth** 'the noose put in the  
 nostrils of bullocks'  
 -d **nīxd** 'sleep', **tōxd** 'protruding belly'  
 -dfi **kāxdfi** 'shoulder', **baxdfi** 'string'  
 -n **kaxn** 'ear', **saxn** 'gold'

-p	<b>naɾp</b> 'measurement', <b>sāɾp</b> 'snake'
-ph	<b>baɾph</b> 'vapour'
-b	<b>baɪb</b> 'a kind of grass', <b>raɪb</b> 'wet molasses'
-bɪ	<b>jɪɪbɪ</b> 'tongue'
-m	<b>kaɪm</b> 'work', <b>moɪm</b> 'wax'
-r	<b>saɪr</b> 'wife's brother', <b>haɪr</b> 'defeat'
-rɪ	<b>riɪrɪ</b> 'spinal cord'
-l	<b>meɪl</b> 'union', <b>caɪl</b> 'trick'
-lɪ	<b>maɪlɪ</b> 'a string connecting the spindle with the spinning wheel'
-s	<b>bāɪs</b> 'bamboo', <b>sāɪs</b> 'breath'
-ɪ	<b>bāɪɪ</b> 'arm', <b>raɪɪ</b> 'way', <b>naɪɪ</b> 'nail'

### Forms of the Stem

§ 167. In Awadhi, nouns generally have two forms : one short and the other long, *e.g.*, **naɪɪɪ** : **naɪɪɪɪ**, **gɪɪɪɪɪ** : **gɪɪɪɪɪɪ**, **naɪɪɪ** : **naɪɪɪɪ**, **naɪɪɪɪ** : **naɪɪɪɪɪ**, **kaɪɪɪɪ** : **kaɪɪɪɪɪɪ**. Some nouns have only what seems to be the long form, *e.g.*, **biɪɪɪɪ** Cf. Hin. **bilɪɪɪ**, **qɪɪɪɪɪ** Cf. Hin. **qɪɪɪɪɪ**.

(a) Of the dialects, Lmp., S., L., U., F., and Br.<sup>1</sup> generally use the short forms. The long is used only familiarly and sometimes has a tinge of inferiority or contempt. It is never used of superiors but only of inferiors and the younger.

(b) Fy. and Sl, the two most eastern dialects, have a third form—longer (also called redundant)—of the stem, *e.g.*,

<sup>1</sup> Lakhimpur (Lmp.), Sitapur (S.), Lucknow (L.), Unao (U.), Fatehpur (F.), Bahraich (B.), Barabanki (Br.), Rae Bareilly (R.), Gonda (G.), Fyzabad (Fy.), Sultanpur (Sl), Partabgarh (P.), Allahabad (A.), Bagheli (Bgh.)

Of these Lmp., S., L., U. and F. are western dialects, B., Br., and R. are Central dialects and G., Fy., Sl., P. and A. are Eastern dialects (see the map)

**kutraz** (short) : **kutawaz** (long), **kutaunaz** (longer). They do not use the short form (except when a noun is used to denote a class, *e.g.*, **gʃoɾʔakɛ kũɾdʃeɾpai baxr hox** Fy. 'the horse has mane on his neck'), but use the long very generally and occasionally employ the longer.

§ 168. To form the corresponding long, **-waz** is added to the masculine short stem if it ends in **-az** (*e.g.*, **kutraz** : **kutawaz**), **-ũ** (*e.g.*, **nĩɾũ** : **nãũwaz**) or **-uz** (*e.g.*, **naxuz** : **nauwaz**) the vowel (together with the preceding consonant) being shortened before the termination and **-awaz** if it ends in **-iz** or a consonant (*e.g.*, **dʃoxbiz** : **dʃobiawaz**, **peɾɟ**, **peɾɟawaz**). To a feminine short stem **-iaz** is added if it ends in a consonant (*e.g.*, **sãɾk** : **sãkiuz**), or **az** if it ends in **-i** (i) or **iz** (**gaxi** : **gaiaz**, **raɾɟi** : **raɟiaz**, **nadxiz** : **nadiuz**) the whispered vowel becoming full and **-iz** being shortened before the termination. If it ends in **-az**, **-iaz** is substituted for the final vowel (*e.g.*, **buɾɟiaz** : **buɾɟiaz**).

(a) The Eastern dialects add **-naz** after masculine short stem ending in **-az** or in **-u** (*e.g.*, **kũĩɾ** : **kũAnaz**, **suaz** : **suAnaz**, **sukhdeɾu** : **sukhdeunaz**). These do not have the 'longer' form.

(b) The longer form is arrived at by adding **-waz** to feminine long forms (*e.g.*, **kutijaz** : **kutijawaz**) and substituting **-unaz** for **-waz** of masculine long forms (*e.g.*, **gʃoɾawaz** : **gʃoɾaunaz**).

§ 169. Modern Awadhi possesses a respectful long or longer form also, *e.g.*, **serawaz** : **serauz**, **kutaunaz** : **kutaunuz**, **kutiaz** : **kutiauz**, **gʃoɾiawaz** : **gʃoɾiauz**; This is made by substituting **-uz** for the **-az** and **-waz** of the masculine long and masc. and fem. longer forms and by adding **-uz** to the feminine long forms (shortening **-az** to **-A** before the terminations).

That this form is respectful is shown by the plural verb

*e.g.*, **serAwax axwax**, **serAux axjex**; **gfloṛiAwax gai**, **gfloṛiAux gaĩx**.

NOTE.—The respectful form of long stems is sometimes found in tales and is particularly applied to powerful and big animals like lions and camels. Otherwise its use is rare.

## Gender

§ 170 A noun in Awadhi is either masculine or feminine irrespective of the fact whether it denotes an animate or inanimate object. Bases ending in **-i** (ĩ) are generally of feminine gender (**serṭhi** ‘banker’ m.) while those ending in **-u** and **-ex** are of masculine gender. Those which end in **-ax** are generally masculine (**buxṛṇax** ‘old woman’ fem.), but most of such as end in **-iax** are feminine. Similarly **-ux** bases are generally masculine while those in **-ix** are feminine. But such **-ix** bases as denote an agent are masculine, *e.g.*, **māxlix**, **dṣoṛbix**. Consonantal bases are found under either gender.

(a) The gender of nouns is indicated by the masculine or feminine form of the verb that they take *e.g.*, **gfṛarṇ jarĩ gax** ‘the house got burnt’, **kitarḅ jarĩ gai** ‘the book was burnt’, the first is masculine while the second feminine. It is also indicated by the agreement of the adjective: *e.g.*, **barax adomix** ‘a tall man’, **barix meṣaruax** ‘a tall woman’.

§ 171. Nouns which denote animate beings take their gender according to the sex that they denote, males being denoted by the masculine gender and the females by the feminine gender. For instance: **manāix** ‘man’, **hanāix** ‘deer’, **bardṣu** ‘bullock’, **kābutzar** ‘pigeon’, are masculine, while **meṣruux** ‘woman’, **hanix** ‘deer (she)’, **gaxi** ‘cow’, **kābutarix** ‘pigeon (she)’ are feminine.

(a) Some nouns, however, are either masculine only or feminine only irrespective of the sex that they denote



*e.g.*, **suar** 'parrot', **sāip** 'serpent', **neuraz** 'mongoose', are always used in the masculine gender while **māmar** 'magpie', **cirāijaz** 'bird', **chapkijaz** 'lizard' are always feminine. These are cases where the speaker is either unable to observe the sex or does not care to do so.

(b) Nouns denoting a collection of living beings may be either feminine or masculine, *e.g.*, **bfiirz** 'rush of men' (fem.), **jamaru** 'collection' (masc.), **sawariz** 'passenger' (fem.)

(c) Where living beings of either sex are to be described together, the masculine noun is used *e.g.*, **larikaz kherlati haĩ** 'the boys (for boys and girls) are playing', **hanraz bfiargrez** 'the deer fled away', **mezlam bafut adomiz rafiaĩ** 'there were many men (for men and women) in the fair'.

§ 172. Masculine nouns which denote living beings generally form the corresponding feminine by adding terminations.

(A) Nouns ending in **-az** substitute:

- (a) **-iz** for **-az** *e.g.*, **bakoraz** 'he-goat', **bakeriz** 'she-goat'
- (b) **-inĩ** for **-az**, *e.g.*, **banijaz** 'grocer', **baninĩ** 'grocer's wife'
- (c) **-iniz** for **-az**, *e.g.*, **larikaz** 'boy', **larikiniz** 'girl'
- (d) **-ijaz** for **-awaz**, *e.g.*, **bachawaz** 'cow's male calf', **bachijaz** 'female calf', **burfiawaz** 'old man', **burfijaz** 'old woman', or add (e) **-inĩ** *e.g.*, **laxlaz** 'a term of respect for a Kayasth', **lalaxinĩ** 'his wife'.

(B) Nouns ending in **-iz** substitute **-inĩ** for **-iz** *e.g.*, **marliz** 'gardener', **marlinĩ** 'gardener's wife', or **-iniz** *e.g.*, **hāzthiz** 'elephant', **hāthiniz** 'she-elephant'.

Nouns ending in **-uz** either substitute **-unĩ** for **uz**, *e.g.*, **naruz** 'barber', **narunĩ** or **-inĩ** 'barber's wife', **sardfuz** 'saint', **sardfinĩ** 'female saint', or add **-azinĩ** *e.g.*, **guruz** 'preceptor', **guruzazinĩ** 'preceptor's wife'.

The feminine of nouns ending in **-ex** is formed by substituting **-axinī** for **ex**, **pāxrex**, **p<sup>^</sup>axinī**.<sup>1</sup>

(C) Nouns ending in consonants add:

(a) **-i**, *e.g.*, **suAr** 'hog (male)', **soxrix** < **suAriz**

(b) **-arniz**, *e.g.*, **jexth** 'elder to husband',  
**jextharniz** 'his wife'

(c) **-axinī**, *e.g.*, **pAnqdit** : **pAnqditaxinī**

(d) **-inī**, *e.g.*, **sonaxr** 'goldsmith', **sonaxrinī**

(D) Some feminine nouns form the corresponding masculine by adding terminations, *e.g.*, **mausix** 'mother's sister', **mausiaz** 'mother's sister's husband'.

§ 173. Some nouns which denote inanimate objects form the feminine by adding terminations. The feminine in such cases always indicates a smaller thing, *e.g.*, **rasiaz** 'a big rope' : **rasix** 'a smaller rope', **guṭawaz** 'a doll' : **guṭijax** 'a smaller doll', **gagarax** 'a jar', **gagarix** 'a small jar'.

§ 174. The dialects of other districts closely agree with Lakhimpuri in forming feminine bases. The terminations are the same. *Fy.* and *R.*, however, substitute **-i** for **-ix** termination added to consonantal bases, *e.g.*, **suAr** : **suAri**, **kukur** : **kukuri**. The final **-i** of feminine forms is sometimes audible and sometimes not. For instance : *Fy.* records **lalaxin** and **kofaxrinī** both.

(a) *Sl.* gives an example of a new masculine formed from the feminine : **bhāthijaxrinī** 'landlady, innkeeper' thence **bhāthijaxren** 'landlady's husband'. The corresponding Hindustani word is **bhāthijaxraz**.

(b) Some nouns are used in one gender in one dialect and in another in the other, *e.g.*, **axlux** is masculine in *Lmp.* while it is feminine in *P.*, **bars** (**baras**) and **gēzd** are masculine in *Lmp.* while feminine in *R.*, **buxtaz** 'strength' masculine in *Fy.* while **buxt** 'strength' feminine in *Lmp.*

<sup>1</sup> For shortening of the first syllable see Part I § 133.

## Number

§ 175. There are two numbers: Singular and Plural. The singular is employed to denote one and the plural to denote more than one.

The plural is generally used to denote one also when respect is to be shown, *e.g.*, **raɹɹax aɹɹex** 'the king has come'; the verb shows that the noun is plural, **exɹ ɹanex aɹex hãĩ** 'one person has arrived' is respectful as compared to **exɹɹ ɹanax aɹwax hãĩ**.

§ 176. Words indicating classes of people add **paɹɹc** (after pronouns generally) and **loɹg** (after nouns) to form periphrastic plurals, *e.g.*, **ham paɹɹc** 'we people', **wakizɹ loɹg** 'the vakils'.

The terminations to form the various cases are added to **paɹɹc** and **loɹg** and not to the preceding substantive, *e.g.*, **kaɹɹax loɹgan mō**, **ham paɹɹcan mō**.

The Eastern dialects which possess a plural form in **-ai** do not generally use the periphrastic plurals. The central dialects use them.

NOTE.—The form of **paɹɹc** is **pãɹc** in the East.

## C. ORIGIN: STEM, GENDER AND NUMBER

§ 177. (a) Masc. nouns in **-ax** (Early Aw. *ā*) generally go back to Skt. *-akāḥ* M. I. *-aṵ* type, *e.g.*, *\*kūpakāḥ* > *\*kūao* > **kūax**. The fem. nouns in **-iax** are derived from Skt.; *-ikā* > M. I. *-iā* > Mod. I. *-ī*. Thence Awadhi has a further elongation in **-ax**. For instance: *\*khaṭvikā* > *\*khaṭṭiā* > *khāṭi*: **khāṭijax**.

(b) Masc. nouns in **-i** (*i*) should be connected with the Nom. sg. of *-in* stems in Skt., *e.g.*, *śreṣṭhī* > *sēṭhi* > **serṭhi**. The fem. nouns

(1) either go back to Skt. stems in *-i*, elongated to *ī* in the Pkts. (*agnih* > *aggī*) *e.g.*, *aggī* > **aɹgĩ**, *vātāvalih*, > *vāāvalī* > *vāyāalī* > *bayāli* > **bajarri**

(2) or are modern substitutes for *j* stems of Hindustani, e.g., *jayō* > *jayu* > **JAj** > **Jxi**

(3) or are modern forms, e.g., *jari* (N) < *jaṭā* which became *jar* and then *-i* was added as a distinctive feminine ending. Cf. Ar. *khābar* : Aw. **khABari**, Early Braj. *khābariyā*.

(c) Masc. nouns in *-ī* go back to Skt. *-in* stems elongated to *-ika*- Pkt. *-ia-* whence *-ī*, e.g., *mālin* replaced by \**māliō* : *mālia* > **maxliz**, **paxniz** < *pāniyaṃ*. Feminine nouns in *-ī* come from elongated *-ikā* stems.

(d) Masc. nouns in *-u* in Modern Awadhi go back to Nom. sg. of masc. and neuter bases in *-a* (*grāma*, *dēva*) preceded by a single consonant. The Pkts. would give *-ṇ*, Ap *-u*. This *-u* has survived (*grāmaḥ* > *gāmō* > **gūru**), the vocalisation remaining because of the previous vowel. Feminine nouns go back to *-vā* forms **naxu** < *nāvā*.

(e) Nouns in *-uz* go back to *-ūkō*, *iaō*, *-iaō* (*nāiaō* < *nāpitakaḥ*, *nayaniaō* < *navanītakō*) types if they are masculine and to *-uā* if feminine (**baɹuz** < *vālukā*).

NOTE.—The one stem in **-ex** (only **pūɹex**) is possibly from a dialect where *-iaō* > **ex**? Or is it connected with *pāṇḍeya*?

(f) Consonantal bases, if masculine, go back to *-a* bases of Skt. which had a consonant before them in M.I. (e.g., *sarpah* > *sappō*. Early Aw. *sāpu* and *sāpa*). The fem. bases are derived from Skt. *-ā* bases (*lajjā* > Early Aw. *lāja* > **laɹJ**)

NOTE.—Nouns borrowed from other languages such as Persian, English, etc. all come under this scheme.

§ 178. Modern Awadhi is very-fond of elongating its noun-stem. Only traces of it can be found in Early Awadhi. This elongation is practically restricted to the old Ardhamāgadhī area, i.e., to the tracts (Kāśī and Kosala) where Ardhamāgadhī was spoken. It is found in proper names only in Bengali, e.g., Hari—Hariyā > **hore** in

standard coll., *poire* in East Bengali; *Rāma*—*Rāmuā* > *remo*; *Rasika*—*Rasikiyā* > *rofke*; *Gopāla*—*Gopāliyā* > *gopale*, E.B. *gopale*, etc., contempt is implied. Cf. also Western Hindi *kaṇṭhāijar* 'Krishṇa'.

What can be the reason of this elongation? We find that there was a suffix *-ko* in I. E., we find the suffix *-ka* working to an extent in Sanskrit and to a larger extent in Iranian. In Skt. it indicated the idea of the diminutive generally either in affection or in contempt. This diminutive form was more generally used in M.I. as is evident from the declension. It was probably to give a body to the form of the noun. A similar idea seems to be at the root of elongation in Modern Awadhi.

§ 179. The three genders of OIA have been reduced to two in all NIA except in Gujrātī and Marāṭhī. In OIA inanimate objects also had an animate gender (masculine or feminine) when they were conceived of as animate e.g., *apaḥ* 'waters' as opposed to *vāri* 'water'. Also some animate objects were neuter when conceived of as inanimate, e.g., *kalatram* 'women folk'. The tendency to conceive inanimate objects as animate seems to be at the basis of the loss of neuter in Awadhi and in other Mod. I.A. languages. The influence of the substratum also may be responsible. Meillet suggests that the loss of gender in Armenian may be due to Caucasian substratum. In India, we find that the languages which are nearest Tibeto-Burman (where there is no grammatical gender) have practically lost the distinction of gender.<sup>1</sup> Pischel<sup>2</sup> notes that the passage of neuter to masculine is common in Māgadhī but rare in other Prakrits.

§ 180. As has been noted, nouns denoting male beings in Awadhi are masculine and female ones feminine. So, as

<sup>1</sup> J. Bloch § 180, Chatterji § 463.

<sup>2</sup> § 357.

far as living beings go, the grammatical gender corresponds to the sexes. It is only in cases where the sex is not noted that the gender depends on the form of the noun. For instance :

**suax** 'parrot', and **mainax** 'magpie', are masculine, because most of the nouns ending in **-ax** are masculine, while **chapkijax** 'lizard' is feminine as nouns endings in **-iax** are generally feminine.

§ 181. The gender of nouns denoting inanimate objects is generally masculine or feminine according as they were masculine or feminine in Sanskrit and M. I. For instance : **baxt** is fem. < *vārlā* fem., **hāxth** is masc. < *hastah* masc. But the gender of the predecessor language is retained only if it fits in with the form of the word, otherwise it changes. For instance : **axgi** (< *agniḥ* masc.) is feminine as it ends in **-i** which is a characteristic fem. ending. Similarly **jai** 'victory' (< *jayah*) is fem. The word for *jambū* is masc. or fem. according to its form (**jamunax** masc., **jamuniz** fem., **pharōzax** masc.).

§ 182. Sanskrit neuter nouns were already passing to masculine in Māgadhī Prakrit and we find in Apabhramśa forms such as *phalu*, *ghiu*, *dahiu*. These are masculine in Awadhi also. Where the form of a noun is in conflict with the inherited gender, we find a difference in dialects. For instance : **moxiz** 'pearl' < *mauktikam*—\**moltiṭh* is masculine in Lakhimpurī and feminine in Fyzābādī. The fem. gender of **āxc** 'flame' shows that it became feminine at a stage when it had **-i** with it.

§ 183. The following words are feminine in spite of their form : **naxu** 'boat', **baxsu** 'smell', **maxru** 'beating', **haxru** 'defeat'. **naxu** retains its gender (Skt. *nauḥ*, Pāli *nāvā*), **baxsu** appears to have its gender owing to contamination with **gandfi** which is feminine. Contamination with **jai** 'victory' (fm.), may be responsible for the gender of **haxru** and **maxru**.

It may be noted that Hindi abstract nouns are generally feminine, e.g., **kaxṭ** 'cutting', **jīrt** 'victory'.<sup>1</sup>

§ 184. Loan-words from languages which have a neuter gender for inanimate objects (for instance, English) or have a masculine or feminine gender for them (e.g., Arabic) are generally treated of as masculine or feminine according as the nearest corresponding word in Awadhi is masculine or feminine respectively. For instance: **rexl** (rail) is feminine, the general word for a vehicle in Awadhi being **laṭṭijax** or **garṭix**, **kitarb** 'book' (Arabic *kitāb*—masculine) is feminine because of **poṭhix** fem., the masc. word **poṭhax** < *pustakam* being reserved for a longish book. Where Awadhi does not possess a corresponding word, the borrowed noun takes its gender according to its form, e.g., **kumertix** (Eng. Committee) is feminine as nouns in **-ī** are mostly feminine. If Awadhi does not possess a corresponding word, the borrowed word from a language distinguishing neuters as masculine or feminine retains its gender, e.g., **maut** 'death' (Ar. *maut* fem.).

§ 185. The formation of feminine nouns from masculine ones retains traces of Sanskrit feminine affixes. Fem. **-ix** or **-ijax** for masc. **-ax** represents **-ikā** : **akah** type in such pairs as **bakorax** : **bakorix**, **bachawax** : **bachijax** and **-ikā** : **-ah** type in such pairs as **suax** : **sozrix**. For the rest **-ni** or **-nix** forms the distinctive feminine suffix. For instance: **maxlix** : **maxlini** represent **mālikah** : **mālinikā** type. In some feminine forms the final **-ix** has been preserved (which shows that they are probably later formations) while in others it has survived as **-i**. This **-i** already is losing ground in some dialects (See § 174).

§ 186. The device of indicating the plural by periphrastic use of the words 'lozḡ' and 'papc' is modern and has been brought about by necessity. The noun in the direct generally has no distinction in form for number, but a

<sup>1</sup> I owe this suggestion to Prof. Bloch.

distinction becomes necessary, particularly when a class of beings is to be denoted. Thus we find that the periphrastic plural noun is most used in Western dialects of Awadhi where the noun does not keep any distinction of number. All the dialects use the periphrastic plural for pronouns of the 1st person and 2nd person where *ham* and *tum* (or *tūz*) are used for both numbers.

*lozg* (Skt. *lōka*) 'people', *paṛc paṛc* (Skt. *pañca*) 'people' is generally used for a number of people. It is not used to denote objects. This is an instance of the distinction between animate and inanimate and of the influence of substratum languages.

### Case

#### A. EARLY AWADHI

§ 187. Like Modern Awadhi, Early Awadhi has two cases of the noun—direct and oblique.

The direct is used generally as

(a) the subject, e.g.,

*rānī utara māna satī dīnhā* 'the queen answered proudly' (J. 140).

*cāri mīta kabi Muḥamada pāyē* 'the poet Muhammad found four friends' (J. 31).

*kāha na pāvaku jāri saku* 'what cannot fire burn' (T. 176).

*lasanu ki rahihahī dhāma* 'will Lakshmana stay at home?' (T. 176).

*sōvai kūara lihāi dhanakōrā* 'the prince slept with the beloved' (N. 9).

*sugādha surāṅga puhupa tahā phūlat* 'flowers of good smell and colour were blooming there' (N. 9).

(b) the inanimate direct object, e.g.,

*katahū pakhañḍī kāṭha nacāvā* 'at some places the hypo-rite ( juggler) was putting some wood in circular motion' (J. 59).



*pahilai tehi kara nāū lei* 'at first having remembered His name' (J. 2).

*jaū na rāmu bana jāhī* 'If Rāma does not go to the forest' (T. 170).

*lāgi dēna sikha* 'began to offer advice' (T. 176). *baranatī rājakuāra kī bānī* 'I describe the nature of the Prince' (N. 9).

*rūpa kanaka kahū gaṛhāt sonārā* 'in some places the goldsmiths were making ornaments of gold and silver' (N. 14).

(c) the vocative, e.g.,

*ō rānī* 'o queen!' (J.)

*taba jāyehū bhāiyā!* 'O son! then you may go' (T. 178).

*mātu* 'mother', *hō bhāī* 'O brother!' (N.)

NOTE.—Sometimes the direct is used to indicate the animate object e.g., *savūratī karaūūrū* 'I bear in mind the Creator' (J. 2), and it comes also as the first member of genitive compounds e.g., *āgamānu-sūoaka aḥahī* 'are the indicators of the arrival' (T. 160), *nagarū-banāvū* 'the decoration of the city' (T. 162), or as genitive (e.g., *varisa kapūsu* 'like the cotton-plant' (T. 3.) or dative, e.g., *arṇa jubarāju rūma kahū dāhū* 'O king give the viceroyalty to Rāma (T. 158).

§ 188. The oblique is used with or without post-positions. For instance :

(a) with post-positions :

*Singular—*

*jaga kahā* 'to the world' (J. 17), *uparōhita kahū hari* 'having kidnapped the priest' (T. 74), *sūrajā kahā* 'to the sun' (N. 3); *kālī satī* 'with play' (J. 49). *ratana tē* 'with jewel' (T. 15), *hiē tē* 'with heart' (T. 24), *gāya sē* 'with the cow' (N. 9); *gosāt kēra* 'of the lord' (J. 27), *gāqḥē kai sāthī* 'friend in difficulty' (J. 24), *daī kara nāū* 'the name of the Creator' (J. 41.), *bharata kara saṁmata* 'the approval

of Bharata' (T. 176), *savati kai kathā* 'the tales of co-wives' (T. 164), *cēri kaikai kēri* 'the maid of Kaikēi' (T. 162), *tapī kara ajñā* 'the order of the hermit' (N. 5), *bāri kī nāl* 'in the manner of a garden' (N. 6); *purāna mahā* 'in the Purāṇa' (J. 11), *bhōga mahū* 'in the enjoyment' (T. 12), *phulavārī mahū* 'in the garden' (N. 6).

*Plural* —

*pañkhinḥa kaha* 'to the birds' (J. 126), *paḍitanḥa (kabitanḥa) saṭṭi bhajā* 'spoke to the Pandits' (J. 33), *pakhurinḥa kai chātē* 'bands of petals' (J. 48), *purukhanḥa kai dīṭhī* 'glance of men' (J. 254), *lōganḥa pahī* 'in the nearness of the people' (T.), *sakhina sō* 'from the friends' (N. 93), *raghubarnsinḥa māha* 'among those of the family of Raghu' (T. 108), *kandaranḥi mahu* 'in the caves' (T. 40), *bipranḥa para* 'on the Brahmins' (T. 92), *adharana para* 'on the lower lips' (N. 49).

(b) without postpositions :

*Singular* —

*ākusa gaja nāvai* 'he tames the elephant with the goad' (J. 39), *bhāya nāma japata* 'utters the name with feeling' (T. 16), *hēraḥṭ cakhu nārī* 'the women look with the eye' (J. 49), *ārana rahaṭ* '(they) live in the forest' (J. 4), *laiṭṭha ahaṭṭa laṭachāḥṭ* 'I am sitting in the shade of the banyan tree' (T. 27), *pūniṭṭa karā* 'digit of the full moon night' (J. 25), *cāṭaḥṭ karai* '(He) makes the ant' (J. 9), *uparohitaḥṭ dēkha jaba rājā* 'when the king saw the priest' (T. 75), *piyaḥṭ riṇḥai* 'having pleased the beloved' (N. 9), *maṭ carita saṇchēpahi kahā* 'I described the deeds briefly' (T. 49), *sōnai sājā* 'decked with gold' (J. 67), *purukhahi cāḥia ūca hiāṭṭu* 'lofty heart (courage) is necessary for man' (J. 363), *cōraḥṭ rāti na ḷhāvā* 'the night is not in the liking of the thief' (T. 162), *samudaḥṭ pārā* 'across the ocean' (J. 23), *mōtihi jō maṭina ḥō karā* 'if the glow of the pearl becomes dim' (J. 90), *rāmaḥṭ ṭikā* 'the corona-

tion of Rāma' (T. 159), *ābahi dābha na hōi* ' (if) there is no blossom in mango' (J. 29), *kuāhi khāḍa bahu mēli* 'having put a great deal of sugar in the well' (J. 52), *māthai mōrē* 'on my forehead' (J. 89), *gunahi manu rātā* 'the mind was absorbed in merit' (T. 6), *babūrahṭ phala lāgahṭ* 'the fruits come on the *babūl* tree' (N.).

*Plural—*

*saṭhanhi rāma-saṭmukha kō karata* 'who would have turned the wicked towards Rāma' (T. 284), *nayanahṭ ḍharahṭ mōti* 'pearls fall from the eyes' (J. 127), *mukhani kahī nija hōnī* 'narrated their birth with mouths' (T. 4), *adharana hāsī* 'smiled with lips' (N.), *muni bhāinha asīsa dīnhī* 'the sage gave blessing to the brothers' (T. 102), *paṭavana gharabārā* 'in the houses of the braiders' (J. 56), *sacētanha karanī* 'the deeds of the sensible' (T. 40), *sakhinha lāja* 'modesty of friends' (J. 510), *na nayananha āsū* 'nor a tear in eyes' (J. 242), *jūhi bakucanha lāvā* 'the jasmine flower was planted in plenties' (J. 53), *jhalakā pāyanha jhalakata* 'the blisters shine on the feet' (T. 237), *janaka pīḍhana baiḥhārē* 'Janaka seated them on wooden seats' (T. 142), *mērē hāthana* 'in my hands' (N.).

§ 189. The oblique is also used as the agent of past participle verbs in all the texts. For instance:

*rājai sunā* 'the king heard' (J. 84)

*rājat putra biāhā* 'the king married the son' (N. 7)

*pāvā sakhinha* 'the friends obtained' (J. 104)

*sakhinha kahā* 'the friends said' (J. 103)

*rājanha sunī* 'the kings heard' (J. 83)

*siddhanha baḍa mānā* 'the great considered (him) to be big' (J. 31)

*surana astuti kīnhā* 'the gods prayed' (T. 39)

*muninha kīrati gāi* 'the sages sang the fame' (T. 10)

*lōgana jānā* 'the people thought' (N.)

*sakhina pūchā* 'the friends asked' (N.)

*sakhiyana pahicānā* 'the friends recognised' (N.).

NOTE.—The oblique-singular in *-hi*, *-i* is used to indicate the inanimate direct object also in a few instances.

*bāsuki jāi patāraḥ cāpā* 'Vāsukī went and got hold of the nether-world' (J. 19), *baḥaraki māri uḍāi* 'he turns to pieces the thunderbolt' (J. 9), *banahṛ sidhāē* 'went to forest' (T. 222).

### § 190. Terminations of Cases

- (a) *Direct Singular*—The bases ending in *-a* form their direct singular either by substituting *-u* for *-a* or like bases ending in other vowels use the base itself as this case.
- (b) *Direct Plural*—Bases ending in *-a* have a direct plural case in *-ē* (e.g., *tārā* : *tārē*, *chātā* : *chātē* *sapanā* : *sapanē*) and the feminine bases ending in *-a* have a plural in *-ṛ* (*aśisa* : *aśisaṛ*, *bhaṭiḥa* : *bhaṭiḥaṛ* (J. 86), *bāṭa* : *bāṭaṛ* (J. 110), *mūrata* : *mūrataṛ* (N.). Otherwise the base itself is used as this case.

Traces of *-i* ending for *-a* bases [corresponding to Eastern Awadhi *-ai* 'see § 197 (b)] are found in J. *sabarupavantai mukha jōḥaḥṛ* 'all those who have forms look up to the face', (p. 29), *sapata dīpa kē barai onākhṛ* 'the birdegrooms of all the seven Dvīpas come up' (J. 83), *āgai saguna saguniai tākā* 'those who knew the omens saw the omens in front' (J. 265).

(c) *Oblique singular*—the most common form of this is the base. There are two other forms:

1. ending in *-hi*, *-ṛ*, *-i* *-ṛ* (shortening the preceding vowel if it is long) for all bases,
2. ending in *-ē* for bases in *-a* and *-ā*.

(d) *Oblique plural*—this ends in *-nha*, *-nhā*, *-na*, *-nhi*, *-nhṛ*, *-ni*. The termination *-nhā*, *-nhā* is common in Jāyāsī and Tulsī, while *-na* in Nūr Muhammad.

Those in *-nhi*, *-nhṛ*, *-ni* are rare and are found in Tulsī only.

§ 191. I have taken statistics of the forms of the oblique case in the first five hundred lines of each of the three texts. The results are shown below.

(a) Jāyasi

Obl. sg.—there are 30 cases of obl. sg. (excepting the base form used as such) of which 22 end in *-hi*, 4 in *-hṛ*, 3 in *-i* and 1 in *-hā*. The last case (*ēkai nayanāhā* ‘by one eye only’ p. 29) has *-ā* for *-i* or *ṛ* (which is expected) probably for the sake of rhyme in the second half of the line (*māhā*).

obl. pl.—there are 18 cases of obl. pl. of which 13 end in *-nha*, 4 in *-na* and 1 in *-nhi*. The last case is :

*janatī sabhā deotanhi kai jūrī*, p. 55 ‘as if an assembly of the gods had assembled’. Here it appears that the feminine gender of the word *sabhā* has affected the form of *deotanhi* (expected *deotanha*).

(b) Tulsī

Obl. sg.—there are 20 cases of obl. sg. (excepting the base form used as such) of which 9 end in *-hi* and 11 in *-hṛ*.

Obl. pl.—of the 6 cases 4 end in *-nha* and 2 in *-ni*.

The latter are the cases where the connected feminine words appear to have influenced the form of the oblique, e.g., *nija nija mukhani kahī nija hōnī*, p. 4 ‘have described their birth by their own mouths’—here *hōnī* is feminine; *sabarī gīdhā susēvakani sugati dīnhi raghunātha*, p. 15 ‘the Lord of the Raghus gave bliss to his good servants the S’abara woman and the vulture’—here *sugati* is feminine.

But in one case *muninha prathama harikīrati gāi*, p. 10 ‘the hermits first sang the fame of Hari’ the feminine gender of *kīrati* has not affected the form of the oblique.

Also in the following cases of *-i* forms no contamination of any feminine noun is present :

*karakamalanī* ‘lotus-hands’ p. 202, *sisanī* ‘on the heads’ p. 202, *nija āsramanī* ‘in their hermitages’ p. 210,

*sabanki* 'all', p. 210, *sēvakani* 'to the servants' p. 230, *nayanani* 'with eyes', p. 239, *kōlanhi* 'the kōls', p. 245, *-sīkani* 'with drops', p. 247 and *saṭhanhi* 'the rogues', p. 284.  
(c) Nūr Muhammad—

obl. sg.—There are 30 cases of obl. sg. (excepting the base form used as such) of which 5 end in *-hi*, 4 in *-ḥi*, 1 in *-i*, 7 in *-ṭi*, 1 in *-ē* and 12 in *-ē*.

obl. pl.—There are 12 cases all of which end in *-na*. We thus see that Nūr Muhammad comes very near the practice of Modern Awadhi in dispensing with the *-h-* of the termination.

## B. MODERN AWADHI

§ 192. There are two cases : direct and oblique.

The direct is used to denote (a) the subject (b) the inanimate direct object and (c) the vocative. For instance :

(a) *kutawax mariṭ gar* 'the dog died', *kutawax mariṭ gex* 'the dogs died', *gaxi jaxṭi hai* 'the cow is going', *gaxiṭ jaxṭiṭ haṭ* 'the cows are going'

(b) *gḥarṭ ne baxrau* 'do not burn the house', *gḥar ne jaxrau* 'do not burn the houses'; *āṭkhṭ dḥori ḍaxrau* 'wash the eye', *āṭkhṭ dḥori ḍaxrau* 'wash the eyes'

(c) *larikawax rex* 'O boy'.

§ 193. The direct is used to denote an animate object in the case of the following verbs :

1. 'to milk'—e.g., *gaxi* (or) *gaxiṭ duḥau* 'milk the cow (or) cows'.
2. 'to beg for'—e.g., *raxṭa sḥ bḥaṭsṭi* (or) *bḥaṭsṭiṭ māṭgeu* 'did you beg for the buffalo (or) buffaloes from the king?'
3. 'to take'—e.g., *tum gaxiṭ leṭu māṭ bḥaṭsṭiṭ* 'you take the cow, and I the buffaloes'.
4. 'to bring'—e.g., *māṭṭur laxu?* 'did you bring the labourers?'
5. 'to give'—e.g., *ham kaṭ caṭṭi adomṭ deṭu* 'give me four men'.

6. 'to steal'—*e.g.*, **uz chagerix coraxwatj rafi** 'he was stealing some goats'.
7. 'to stake, to win or to lose a wager'—*e.g.*, **uz apañi mefiaruaz dārupo dñarti hai** 'he stakes his wife' **jo ham bñāṭsix haxrix** 'if I lose the buffaloes', **tau tum gaxix jixtau** 'then you win the cows'.
8. 'to capture'—*e.g.*, **gñoxaz pakarti hai** 'he catches the horses', **uz gñoxawaz dñae liñesi** 'he caught hold of the horse'.
9. 'to kill as game'—*e.g.*, **uz macherix maxrti hai** 'he catches the fish'.
10. 'to eat as meat'—*e.g.*, **uz bakeraz khaxti hai** 'he eats goat.'

§ 194. The oblique is used with the various postpositions. For instance :

(a) the singular

with **ko** (accusative)

**tum aponexlarikazko maxreu** 'you beat your son',

with **se** (instrumental)

**maṭṭi dāṇḍa se maxreu** 'I beat *with* the stick',

with **ko** (dative)

**uz māgata ko khaxi ko diñisi** 'he gave *to* the beggar something to eat',

with **se** (ablative)

**birawa se partax girex** 'the leaves fell *from* the tree',

with **ki** (genitive)

**raim ki laūṭiax mari gai** 'Rām's daughter died',

with **mo** (locative)

**amkhorawa mo duxḍiṇṇax naxix hai** 'there is no milk *in* the cup'.

(b) the plural

with **ko** (accusative)

**apomez larikan ke kherdi difiniñ ñai** 'he has turned out his sons'.

with **se** (instrumental)

**phuzlan se bagiar mafiakatñ ñai** 'the garden is fragrant *with* the flowers',

with **se** (ablative)

**birawan se partax jñarex** 'the leaves fell *off* the trees'.

with **ko** (genitive)

**kutawan ke nañ pain hortj baĩ** 'the nails *of* dogs are very sharp'.

with **par** (locative)

**ciraijan par charraz ne calarox** 'do not fire shot *at* the birds'.

§ 195. The oblique is used without a post-position in the following instances.

1. When a word meaning 'for the sake of' or 'near, with' follows, *e.g.*, **tanikai bart khartir** 'for the sake of a little thing', **larikan khartir** 'for the sake of boys', **meñaruax tizr** 'near a woman', **argir tizr** 'near the fire.'

2. When a word meaning 'through (the way of)' follows, *e.g.*, **dhñarax ñagar** 'through the ventilator', **panaxran ñagar** 'through the pipes'.

3. When the noun is repeated and gives a locative sense, *e.g.*, **gñar gñar lañariz bñai** 'there was a quarrel in every home', **gñzwan gñzwan gñuxmen** 'we roamed in all villages'.

4. When the noun means 'force' and gives an instrumental sense, *e.g.*, **jabarjastir uñhaxi lañwar** 'he brought away by force', **mai kar juxtan pixtisi** 'he beat me with shoes'.

(a) The oblique plural is optionally employed as the subject of such transitive verbs as are based on the participle, *e.g.*, **bamñanan** (or **bazmñan**)



**sab karmṃ bigarī diḥinī** 'the Brahmins spoiled the whole business'.

§ 196. The dialects of other districts agree with Lakhimpuri in the use of the direct and oblique cases.

In the Eastern dialects the obl. pl. case is regularly employed as the subject, *e.g.*, **gaijan khaḥḥāī** 'the cows will eat', **bḥaujaijan kaḥḥā** 'the sisters-in-law said'.

### Terminations of Cases

§ 197. (a) *Direct singular*—The simple noun-stem, without any terminations, forms this case, excepting masculine stems ending in consonants to which **-ṭ** is added, *e.g.*, **sārp** : **sārpṭ**.

(b) *Direct plural*—All the dialects use the simple noun-stem for this case, except that the feminine stems ending in **-i (ī)** substitute **-iz** for **-i (ī)** and the feminine stems ending in consonants add **-ai**. For instance **garī** : **gariz**, **ārkhi** : **ārkhir**; **baḥar** : **baḥarai**; **baras** : **barasai**; **kitarb** : **kitarbai**.

The dialects of Bahraich (B.), Gonda (G.), Fyzabad (Fy.), Sultanpur (Sl.) and Partabgarh (P.) have a general direct plural case ending in **-ai** which is more often used than the simple noun-stem. For instance : **ṭhakurwar** : **ṭhakurwai**; **corwar** : **corowai**; **larikai nizko ḥḥāī** 'the boys are good' (Sl.), **larikiḥ nizko ḥḥāī** 'the girls are good' **kutaunai marī ger** 'the dogs died'.

§ 198. (a) *Oblique singular*—All the dialects use the simple noun-stem as this case except that the final **-ī** is pronounced as **i**. The bases in **u**, however, substitute **-ī** for **-u**, *e.g.*, **pāru** dir. sg., **pāri** obl. sg., except **gāru** which remains so in both the cases.

NOTE.—The obl. sg. of consonantal bases ends in the consonant but in slack pronunciation a final **-ə** is audible. It is impossible to know if like dir. sg. **-ṭ**, this **-ə** is whispered (see § 115).

(b) *Oblique plural*—In all the dialects this is formed by adding (1) **-An** to stems ending in a consonant (e.g., **sāɪp** : **sāɪpAn**; **sīɪg** : **sīɪgAn**) or in **-u** (the **-u** then changes to **-w̃**<sup>1</sup>) (e.g. **gūɪ** : **gūɪw̃An**; **naɪū** : **nāɪw̃An**) and (2) **-n** to stems ending in other vowels; the whispered vowel becomes full and the long becomes short (e.g., **kūāɪ** : **kūāɪn**; **āɪkhɪ** : **āɪkhɪn**; **nAdɪɪɪ** : **nAdɪɪn**; **naɪuɪ** : **naɪun**; **pāɪɪɪɪ** : **pāɪɪɪɪn**).

NOTE.—The dialects **Fy.**, **Sl.** and **P.** appear to add **-An** (instead of **-n**) to **-uɪ** stems also (e.g., **ɖaɪkuɪ** : **ɖaɪkuAn**). This, however, is a case of changing the stem to its lengthened form in **-aɪ** and not of any difference in formation (**ɖaɪkuɪ** > **ɖaɪkuāɪ** and then the termination **-n** is added).

### Other Cases

§ 199. The dialects possess a vocative plural case which is used to call more than one person. It is formed by adding **-Au** to a stem ending in a consonant or **-u**, and **-u** to a noun ending in any other vowel. Before the termination, the vowel undergoes the modification as mentioned above § 198 (b). For instance :

**kāɪaɪɪɪ** : **kāɪaɪɪɪAn**. The enclitics **ɪɪ** (masc.) and **ɪɪ** (fem.) are often added after this case, or **ɪɪ** (masc.) **ɪɪ** (fem.) before it (e.g., **ɪɪ kāɪaɪɪɪAu pāɪkɪɪ uɪhāɪɪ** 'O! *kahars* lift up the palanquin' **ɪɪ mōɪaɪɪAu gāunāɪɪ gāɪɪ** 'O! women sing the songs'.

(a) All the dialects possess this case but such of them as have a direct plural case in **-āɪ** § 197 (b) use it oftener as the vocative plural. For instance : **kāɪaɪɪɪAu** or **kāɪaɪɪɪwāɪ pāɪkɪɪɪ uɪhāɪɪ mōɪaɪɪwāɪ gāunāɪɪ gāɪɪ**. These dialects differ also in the use of the vocative enclitic inasmuch as they use **ɪɪ** or **ɪɪ** irrespective of the gender of the noun being masculine or feminine. **G.** and **B.** avoid using the enclitic altogether.

<sup>1</sup> Part I § 154.

§ 200. The nouns **JA***na***x** 'person' and **la***ri***ka***x***ba***ra***x** 'issue' have the direct plural case as **JA***ne***x** and **la***ri***ka***x***ba***re***x** in all the dialects. Similarly the nouns **sa***u* 'hundred', **pa***ru* 'a quarter', **nā***xū* 'name' **dā***xū* 'chance' have **sa***i*, **pa***ri*, **nā***xi*, **dā***xi* respectively as their direct plural case. The simple stem does not serve as this case for **JA***na***x** and **la***ri***ka***x***ba***ra*, but it does optionally in case of **sa***u*, **pa***ru*, **nā***xū*, **dā***xū*.

§ 201. An instrumental case ending in **-en** is found in such adverbial expressions as **pi***ja***se****n** 'out of thirst', **bfi***uz***kh****e****n** 'out of hunger', **q***a***re****n** 'out of fear', used with or without the enclitic **ma***re***x** 'on account of' after them, *e.g.*, **ha****m** **pi***ja***se****n** **ma***ri* **ge****n** or **ha****m** **pi***ja***se****n** **ma***re***x** **ma***ri* **ge****n** 'I died out of thirst'.

The Eastern dialects do not possess this case and use the oblique plural for it (Lmp. **pi***ja***se****n** Fy. **pi***ja***se****a****n**, Lmp. **bfi***uz***kh****e****n**, P. **bfi***uz***kh****a****n**.)

§ 202. A case expressing motion towards a thing is found ending in **-ai** (after nouns ending in a consonant or **u**) or **-i** (after those ending in any other vowel) in such usages as **ui** **gfi***a***ra****i** **ge****x** 'he went home', **la***ri***ka****x** **ma***da***re****sa****i** **a****re****x** 'the boys came to the school', **tum** **i****x** **gā***rw***a****i** **a****re****jeu** 'you came to this village'. This is used without the postposition.

The Eastern dialects do not possess this case and use the locative in **-ex** (mentioned below) instead. For instance : Sl. records **gfi***a***re****x** **ga****x**, while a specimen of 17 miles West of it records **gfi***a***ra****i**. G. has **ja****un** **kuch***q* **mā****fi****x** **a****rw****a****x** 'whatever came to the mouth'.

(a) The consonantal bases indicating inanimate objects have a locative case (by adding **-e**) in all the dialects. This form is mostly used for the locative (generally without postpositions) but sometimes to indicate other case-relations also. For instance : **ui** **du***a***x****re****x** **ba***i***th** **ha****i** 'he is sitting outside (on the door)' **qā***x***q** **ha****m****ore****x** **ma****th****e****x** **pa****ra****x** 'the fine

fell to my lot (on my forehead) ' was hamorex samaflex  
 nikarj azix 'she came out in my presence', gfiarxmem  
 na nikarau 'do not come out in the sun', ham tum kar  
 saponem derkhen 'I saw you in a dream', razjakę  
 karnem baxt kafi deru 'Speak the word in the king's  
 ear', ui kaunex kaxme ko gex 'for what business has he  
 gone?' duaxre ko gex, 'he has gone outside', baraxt  
 janwaxsek azix 'the bridegroom's party came to the  
 reception-house', bijaxfiek sarapjaxmę karau 'make  
 the arrangements for the marriage'.

### C. ORIGIN

§ 203. The direct case is the result of the old Nominative-accusative, the direct singular of the singular and the plural of the plural. Thus :

**sāxpę** represents Skt. *sarpah* : *sarpam*, Pkt. *sappō* : *sappam*, Ap. and E. Aw. *sāpu*, while

**sāxp** represents Skt. *sarpāh* ; *sarpān*, Pkt. *sappā* : *sappē*, Ap. *sāpā*, E. Aw. *sāpa*.

**ārkhi** represents Skt. *akṣi*, Pkt. *akkhī*, Ap. *ākhi*, E. Aw. *ākhi*.

**ārkhiṣ** represents Skt. *akṣiṇi*, Pkt. *akkhīṇ*, Ap. *akkhīṇ*, E. Aw. *ākhi*.

§ 204. The direct plural of feminine consonantal bases in Western Awadhi and of all bases in Eastern Awadhi should be derived from the ancient neuter plural ending in *-āni*. The adoption of this neuter ending for nouns of animate gender is attested by some Skt. texts and by Bhāsa's Prakrit<sup>1</sup>. Western Awadhi stands between Eastern Awadhi and Western Hindi in this respect. Eastern Awadhi has it for all nouns, Western Awadhi for consonantal feminine bases only while Western Hindi for all feminine bases, e.g., Hindustānī **larkhiṣ** : **larkijāṣ**; **oxrat** : **oxrotāṣ**.

<sup>1</sup> Printz : Bhāsa's Prakrit, pp. 26-27.

§ 205. The direct plural of *-ā* bases (*citērā* : *ciferā*) in *ē* goes back to the Pkt. accusative ending in *-ē*<sup>1</sup>, and pronominal Nominative ending *-ē*. It represents the type *citrakarakah* : *citrakarakāh* : *citrakarakān*, *cittayaraō* : *cittayaraē*. Such forms, however, are very rare in Awadhi and might be loan words from Western dialects. Chatterji derives these from the ancient instrumental plural forms.

§ 206. In Modern Awadhi the traces of distinction between the direct sg. and dir. pl. are found in the case of fem. bases ending in *-ī* (*i*), e.g. *āīkhī* 'eye' *āīkhiz* 'eyes' and masc. 'consonantal bases (*sāīxpī* 'snake' : *sāīxp* 'snakes'). This is explained by the difference in the origin of the two forms : *āīkhī* < M.I. *akkhi* and *āīkhiz* < M.I. *akkhiim* or in the case of ancient masculine and fem. forms < *-īō*, e.g., *aggīō*—modern *āīgiz* 'fires', *sāīxpī* < M.I. *sappīō* and *sāīxp* < M.I. *sappā*.

Distinction between the direct sg. and the obl. sg. is found only in the case of masc. consonantal bases (e.g., *sāīxpī* : *sāīxp*) and the fem. bases in *-ī* (*i*). This is also explained by a difference in their origin, the direct being the original nom.-acc.-voc. and the oblique the ancient genitive or dative.

Though other nouns have lost the distinctions to-day, the traces which we find above clearly point to distinctions in the origin.

§ 207. What is the origin of Early Awadhi obl. sg. *-hi*? Chatterji (§499) explains the *-hi* by a supposed I.E. *\*-dhi* (> Greek *-ei*), Pāli *-dhi*, a suggestion put forward originally by Hoernle and accepted by Grierson. But this case is not operative in Pāli (the only available form is *sabbadhi* quoted by Wackernagel). It is, therefore, unlikely that such a common case as *-hi* which we find in abundance in Early Awadhi should come from *-dhi*. I have, therefore,

<sup>1</sup> Pischel · Gram. Prakrit, seo. 367a.

preferred to derive it from the pronominal locative in *-smin* > *mhi* > *hɪ*, *hi*.

I suggested elsewhere<sup>1</sup> that the Early Awadhi *-hɪ*, *-hi* might have come from the ancient plural instrumental ending *-bhis*. That, however, does not explain the nasalisation. Besides the transfer of a plural termination to singular remains unexplained<sup>2</sup>.

§ 208. The derivation of the Modern Aw. obl. sg. may be had from the ancient genitive or the dative. The distinction between these two cases is not found in nouns other than *-a* bases in MIA. It would, however, be preferable to derive it from the genitive which was in more common use, *gharassa* > *gharasa* > *gharaha* > Early Aw. *ghara* > Modern Awadhi *gfiar*.

The passage of M.I. *-ss-* to late M.I. *-h-* and then its disappearance has a parallel in the forms of the Simple Future : *karissai* > *karihai* > Early Aw. *karihi* and Mod. Aw. *kariz*.

As Turner has shown<sup>3</sup>, a sound in terminations is likely to have a more rapid (and possibly different) change than the corresponding sound in the body of words.

NOTE.—The nouns in *-u* (*gāṛū* etc.) are all in the dir. case, and the dir. is used with postpositions also. But the use of the dir. thus in place of the obl. appears to be quite a recent development. Even to-day we find some traces of the obl. sg. here : *hamaxr jiu* dir. but *hamarex jix max*, *naxū* : *naxī*, *darū* : *darī*.

§ 209. The oblique plural in Modern Awadhi in *-n*, Early Awadhi *-nha*, *-nhā*, *-nhi*, *-nhɪ*, *-ni* is based on the ancient genitive plural, Skt. *-nām* : Pkt. *-ṇam*. The *-i* is possibly due to contamination with feminine forms (see §191).

<sup>1</sup> Neun-declension in the Rāmāyan of Tulsidās (Ind. Ant. LII, 1923, p. 5.).

<sup>2</sup> Prof. Bloch sees the possibility of a secondary affix in *-hɪ*.

<sup>3</sup> R. L. Turner : J. R. A. S., 1927, p. 227 and ff., also see J. Bloch : B. S. L. 1928, p. 4.

An objection to this derivation of the oblique plural is that the *-n* of terminations survives in most modern languages only as a simple nasalisation (Marāṭhī *dēvāṃ*, Hindustānī *ghoṣṛōṣ*, Rājasthānī *ghoṣṛāṣ*). But we find the full *n* surviving in the oblique of some Indo-Aryan languages, viz., in Kāshmirī (L.S.I., VIII, part II, page 271), Sindhī (L.S.I., VIII, part I, p. 25), Singhalese and Gypsy and to some extent in Bengali (Chatterji, sec. 486).

The *n* of neuter plural ending in *-āni*, *-īni* has been lost, but there is a difference between the treatment of *-āni*, *-īni* on the one hand and of *-ānām*, etc., on the other, noticeable in the Pkts. The former became *-āim*, *-īim*, etc., while the latter are found as *ānaṃ*, *īnaṃ*, etc. This differentiation has been kept up by Modern Awadhi *-Ai* < *-āni* and *-n* < *-nām*.

The Early Awadhi *-h* and *-hi* can be explained only as addition to *-na*, owing to the influence of the general oblique singular in *-hi*. Aw. *-nh* could come from *-nm-* also (cf. Marāṭhī *dinkala* : Pkt. *diṇṇa*, Braj *diṇṇi*) but no ancient case form in *-nn-* is available.

§ 210. The vocative plural case of Modern Awadhi in *-Au* (corresponding with Western Hindi *-oṣ*) is derived from ancient Nominative-vocative plus the enclitic *-hō*. This enclitic was used in the Prakrit and Apabhraṃśa and by constant use came to form a part of the substantive. The loss of *-h-* and the reduction of *-ō* to *-u* are normal features.

§ 211. The plurals *janex* (sg. *janax*) < *janaē* and *barrex* (sg. *barrax*) < *bālaē* are loan-words from a dialect where *-ā* bases form the plural in *-ē* (Cf. § 200). A larger use of these plurals is found in Tulsīdās.

§ 212. The plurals *saī* (< *satāni*), *naṛī* (< *nāmāni*), *daṛī* (< *dāmāni*), *paṛī* (< *pādāni*) are survivals of ancient neuter plurals.

§ 213. The instrumental in *-en* goes back to *-ēna* with elongated forms *\*ḍaraēṇa* > *ḍaren* 'out of fear.' The

survival of nasal after a front vowel *-ē-* has a parallel in Kāshmirī also<sup>1</sup>.

§ 214. The Modern Awadhi case in *-ai* expressing motion towards a thing, represented by Early Awadhi *-h̥t*, *-hi*, *-i* goes back to Skt. ending *-smīn* which is found in Prakrits variously as *-mmi* and *-mh̥t* added to nouns alternately with *-ē* (*puttē* or *puttamhi*, *puttammi*). Nouns with this termination indicate other senses, besides locative, in Early Awadhi—chiefly Objective-dative. Modern Western Awadhi has retained this case for expressing motion only. Eastern Awadhi uses the locative in *-ex* to denote this sense.

This case is represented by the dative of Sanskrit (*gṛhāya gataḥ*); but *-āya* would phonetically become *-ā*, and not *-ahi* or *-ai*.

§ 215. The locative case in *-ex* of Modern Awadhi, a few cases of which are found in early Awadhi as well, goes back to the ancient locative singular in *-ē* of elongated forms (*dvārakē*: *duarrex*). The final *-ē* of *dvārē*, *gṛhē*, etc., would phonetically become *-i*<sup>2</sup> in modern IA, but *-aē* of middle-Indian would survive as *-ē*. The predominantly locative use of this case in Modern Awadhi warrants the derivation from an ancient Locative.

<sup>1</sup> J. Bloch : B. S. L. 1928 p. 5.

<sup>2</sup> as attested by old Rājasthānī texts.



## CHAPTER II

### ADJECTIVES

§ 216. In Awadhi, the adjectives are very seldom employed and so we find a very small vocabulary of qualitative adjectives. The pronominal adjectives of possession and of quantity are generally in use; they will be treated of under Pronouns. The numerals also have been dealt with separately.

In *Gulgulāwālī kathā* (Texts No. I) in the first paragraph we find 36 nouns but only three adjectives—all pronominal, and eight numerals. Similarly whenever specimens of Awadhi have been searched through it is very seldom that the adjectives have been found.

### Gender and Number

#### A. EARLY AWADHI.

§ 217. (a) J. has two genders of the adjective and generally the feminine adjective is used with the feminine noun, e.g., *ghani t̥bilī* 'dense *Imlī*', *ghana tāra* 'dense palm' (p. 42), *hariara akāsa* 'green sky' (p. 40), *bipati bahu ghanī* 'very dense (great) calamity' (p. 5), *karui bēlī* 'bitter creeper' (p. 6), *āgari karā* 'best digit' (p. 22), *khiranī mīlhi* 'sweet *khirnī*' (p. 41); but *navat̥ pauri para* 'on the 9th gatepost' (p. 64), *kinhesi t̥kha mīlha rasa-bharī* 'he created sugarcane, sweet and juicy' (p. 6), where a masculine adjective has been used with a feminine noun.

The *-ā* adjective changes to *-ē* in plural direct and obl. and sg. obl., e.g., *jei pād̥hata sikh̥hē* 'those who are well-read and learned' (p. 15), *dui dīpaka t̥jiārē* 'two bright lamps' (p. 25), *apanē apanē ghara* 'in one's own house' (p. 67); *banau harē dhūma au kārē* 'some of them were green,

dusky and black' (p. 69), *dēkhi tinha ṣhāḍhē* 'seeing them standing' (p. 63).

(b) T. has two genders and the distinction is rigorously maintained. For instance :

*āgila kāju* 'coming business' (p. 162), *āgili bāta* 'coming thing' (p. 164), *dukhu barā* 'heavy misery' (p. 165), *ṣapatha barī* 'a heavy curse' (p. 168), *bidhi ati dāhina* 'the Creator is very favourable' (p. 163), *dāhini ākhi* 'right eye' (p. 165), *manabhāvati bātā* 'a pleasant thing' (p. 167), *manabhāvata (ñ kā)* 'a pleasant (boon)' (p. 168), *avadha ujāri* 'desolate Ayodhyā' (p. 169).

The -ā adjective changes to -ē for plural direct and obl. and for singular obl. For instance : *rāma-abhiṣēka suhāvā* 'beautiful coronation of Rāma' (p. 160), *baṇana suhāē* 'beautiful words' (p. 159), *pachilē pahara* 'in the last watch (of night)' (p. 172).

The adjective has the case-ending like Mod. Awadhi (vide § 221) when the noun is understood, e.g., *baṛehi abhiṣēkū* 'coronation to the elder' (p. 161).

The plural noun when indicating a single individual or thing (vide § 175) has a plural adjective, e.g., *bharata bhōrē* 'the simple Bharata' (p. 171).

(c) N. observes the distinction of gender only in -ā and -i adjectives. For instance : *piyārā : piyārī, gāḍhī gāḍha* 'a difficult knot' (p. 4), *bhātī kīrata* 'good fame' (p. 8). In other cases the masculine form is used for the fem. noun also, e.g., *cintā āna* 'other anxiety' (p. 11), *nā ati lāba* 'not very tall (princess)' (p. 19), *mīṭha hōi likhanī* 'the pen (fem.) may become sweet' (p. 13).

The -ā adjective changes to -ē for the plural, e.g., (*tārē*) *ūjīārē* 'bright stars'.

## B. MODERN AWADHI

§ 218. In Lakhīmpurī, adjectives as a rule have two genders : masculine and feminine, e.g., *nīrk : nīrkī* 'good',

**nirk lārikax** 'good boy', **nirkī lāŋŋijax** 'good girl'.

The feminine is formed by

(a) adding **-ī** to the masculine ending in a consonant, *e.g.*, **gixl** : **gixlī** 'wet', **buŋŋi** : **buŋŋī** 'old', **partar** : **partarī** 'thin'.

(b) changing **-ax** to **-ix** in case of a masculine ending in **-ax**, *e.g.*, **thorax** : **thorix** 'little', **baŋax** : **baŋix** 'big', **lambax** : **lambix** 'tall'.

Other adjectives (in **-ī** **baxdī** 'useless', in **-ix** **bŋaxrix** 'heavy', in **-ux** **karux** 'bitter') do not change for gender.

NOTE.—The change for gender in adjectives in **-ux** (**karux** : **karuix**) sometimes noticed in the speech of the literate, is due to the influence of the literary speech Hindustānī (Hin. **kaŋuax** : **kaŋuix**).

Adjectives of Persian origin, *e.g.*, **kharaxb** < **kharāb** **laxjak** < **lāyaq**, **laxl** < **lāl**, **saxpert** < **safaid** do not change for gender. The following also do not change for gender :

**uxaxr** 'desolate', **kaxriax** 'black'.

§ 219. The distinction of gender is lost progressively as we proceed to the East. The Western dialects (Lmp. S., L., U. and F.) observe it as detailed above. For instance :

L. has **choŋt bŋaxix** 'younger brother' (masc.), **choŋtī raxjī** 'small kingdom' (fem.); **thorix baxŋut cixj basto** 'a few things' (fem.), **thorax khaxi lexix** 'I should eat a little' (masc.). U. has **tab saxŋaŋjairisaxŋixhoxi laxŋī** 'then the sisters-in-law began to be angry' (fem.), **buŋŋi kaxŋai laxg** 'the old people began to say' (masc.), **ux ŋhaxŋŋi bŋax** 'he stood (lit. became standing)' (Masc.).

F. has **buŋŋi axdmix raxŋaī** 'there were old people' (masc.), **buŋŋix meŋŋoraxrux raxŋaī** 'there were old women' (fem.).

The Central dialects (B., Br. and R.) are less particular about gender than the Western dialects. For instance :

B. a specimen of 12 miles West to Bahraich records a change for feminine in **ham mīṭhaxiz ab saigarī choxī dīzn karab** 'I shall now leave more (a larger quantity of) sweetmeats' and no change in **paṣil meṣaxruz** 'the first wife'. While a specimen of 20 miles East to Bahraich records change for feminine in **-ax** adjectives (e.g., **bṣatorax karṭiz, kaljugāṣiz** 'the killer of the husband, belonging to *Kaliyuga* (feminine)', it does not record any change in consonantal adjectives (e.g., **hamaxr aurat** 'my wife', **hamaxr jindagiz** 'my life' (both feminine).

Br. and R. have no change in the singular of consonantal adjectives (e.g., **paxtar swārtax** 'a thin stick' (masculine), **paxtar chaṭiz** 'a thin stick' (feminine), **cirkān loṛtax** 'a smooth jug' (masculine), **cirkān baṭuiz** 'a smooth pot' (feminine), but do have it in the plural (e.g., **gagoriz jurṭ hai** 'the jar is cool' (sg. feminine), **gagoriz jurṭiz haī** 'the jars are cool' (pl. feminine). The distinction of gender is, however, observed in the case of **-ax** adjectives, e.g., **lambax** (masculine) **lambiz** (feminine) 'tall'.

The Eastern dialects (G., Fy., Sl., P. and A.) do not observe clearly any distinction of gender in adjective. For instance :

G. a specimen of Balrampur records **raṇḍiz calax gai**, 'the prostitute went away', where **calax** (masculine) qualifies (feminine) **raṇḍiz** without any change.

Fy. **nizk larikax** 'good boy' (masculine), **nizk larikiniz** 'good girl' (feminine), **gizl maxṭiz** 'wet clay' (feminine).

Sl. **iz pazniz ṭhaṇḍi aṣai** 'this water is cold' (feminine), **iz pisāzn gizl aṣai** 'this flour is wet' (masculine), **iz sazniz gizl aṣai** 'this fodder is wet' (feminine).

P. **hamaxr samai raṣiz** 'my time was' (feminine).

The Eastern dialects avoid the use of **-ax** (masculine), **-iz** (feminine) (**baṭax : baṭiz**) adjectives by substituting

consonantal adjectives for them, *e.g.*, **nixk** for **Acxhix**; **lāxb** for **lambax**, **lambix** and **jexth** for **baṛax**, **baṛix**).

NOTE—1. In none of the dialects, is the distinction of gender based on the animate or inanimate nature of the object qualified. For instance the adjective **paxtar** 'thin' is applied to masculine nouns (animate or inanimate) in Lakhimpurī and **paxtarī** 'thin' to feminine nouns—**paxtar manāix** 'a thin man', **paxtar bāxs** 'a thin bamboo', **paxtarī meṣṭaruax** 'a thin woman', **paxtarī laxthix** 'a thin stick'.

NOTE—2. When a plural noun is used to show respect for an individual, the adjective qualifying it is plural (*e.g.*, **ix thaxner-daxr baṛex haĩ ui choxt** 'this police-officer is high, that is low'; here the adjectives qualifying the police-officer are in the plural).

§ 220. The dialectal differences regarding the case and number are generally similar to those of gender—as we proceed towards the East the distinction no longer exists. B., for instance, does not modify the adjective: **raim Acxhax** (expected **Acxhex**) **raixax raṣhex**, **khaṭtax** (expected **khaṭtex**) **axme ko baṣṭaxi deru**, **kūaxri** (expected **kūaxrix**) **biṭijan ko no maxrau**. Of the Central dialects R. and Br. modify the adjective: Br. **juṛ** : **juṛex**, **gox** : **goxrex**, R. **suxkh** : **suxkhex** : **suxkhix**). The modification of -**ax** adjectives (to -**ex**) is noticed in P. and Fy. here and there, otherwise it is absent in all Eastern dialects.

§ 221. The adjective may be used as a noun when the noun used previously is understood in subsequent uses, *e.g.*, **kaun larikax axwax** 'which son has come?', **baṛax axwax hai** 'the big (one) has come'.

In such cases the adjective has the necessary case modifications like nouns, *e.g.*, **Acxhex larikax axi gaxex**, **kharaxb axwatī hoĩṣṭaĩ** 'good boys have arrived, the bad (ones) must be coming'. **Acxhen ko axwai diṣeu kharax-**

**ban ke durijazi difleu** 'let the good (ones) come in, turn the bad (ones) out'.

NOTE.—Here the plural obl. terminations **-n** and **-An** have been added to the adjectives. It should be noticed that the plural termination is added to the modified form where it exists, e.g., **Aczhez** : **Aczhen** in Lakhimpurī but **Aczhaz** : **Aczhan** in Fy.

### Stem

#### A. EARLY AWADHI

§ 222. In all the texts the short forms of **-ā** and **-ī** adjectives (**-a** and **-i**) are frequently found, particularly in Tulsidās in whom the long (**-ā** and **-ī**) are comparatively rare. For instance :

(a) J. *ūci pavārī ūca abāsū* 'high was the gate and high the residence' (p. 55), *loi bhikhārī* 'some beggar' (p. 5), *rājā bhaē bhikhārī* 'the king became a beggar' (p. 60), *saba thāḍha pahārā* 'all the hills standing' (p. 69).

(b) T. *sayāni* 'clever', *ujāri* 'desolate', *lagana bhali* 'auspicious time' (p. 161), *phuri bānī* 'true speech' (p. 164), *lāgi madhu* 'the honey which was present' (p. 162), *candini rāti* 'moon-lit night' (p. 162), *nīci karatūtī* 'lowly action' (p. 162), *anamani hasi* 'thou art dejected' (p. 162), *kāri janu sāpini*, 'as if a black serpent' (p. 162), *jhūthi phuri bātā* 'false and true words' (p. 163), *karui mai māi* 'I am bitter, O mother!' (p. 163), *bari cūka* 'great mistake' (p. 164), *rāni risāni* 'the angry queen' (p. 167), *sūdha subhāvā* 'a straightforward nature' (p. 165), *bhōra subhāū* 'a simple nature' (p. 168), *bara chōṭa* 'big and small' (p. 170), *thārhi thārhi* 'standing'.

(c) N. *ahai thārha* 'is standing' (p. 4), *kou thārha hai* 'somebody is standing' (p. 16), *prēma gārha* and *gārha* 'great (lit. thick) affection' (p. 13), *rāja rahā mīṭhā* 'sweet was the kingship' (p. 20) and *mīṭha hōi likhani* 'the pen may become sweet' (p. 20).

When the feminine adjective in *-ī* is shortened in N. it takes the same form as the masculine, *e.g.*, *pahīlī rāta* 'first night' (p. 10) and *pahila rāta* 'first night' (p. 12).

#### B. MODERN AWADHI.

§ 223. The *-az* (feminine *-iz*) adjectives have sometimes long forms and longer forms, like the noun, *e.g.*, **baṛaz** : **baṛakaz**, **baṛakawaz**, **baṛiz** : **baṛakiz** : **baṛakijaz**. The Eastern dialects use these long and longer forms oftener than the Western dialects. The *-k-* of these long forms is pronounced long whenever particular emphasis is to be put on the attribute, *e.g.*, **baṛakaz** or **baṛakiaz**, **baṛakiz** : **baṛakiziz**.

NOTE.—Sometimes, particularly in Bgh., an elongation in *-fiāz* is found, *e.g.* **purānīfiāz**, **rogīfiāz**.

§ 224. In Lakhimpurī, masculine adjectives ending in a consonant (*e.g.*, **kūāzr** 'unmarried') and in *-az* (*e.g.*, **baṛaz** 'big') and feminine adjectives in *-ī* (*e.g.*, **kūāzri** 'unmarried') have modified forms to express the direct plural and oblique singular and plural cases.

The modified forms are obtained by adding *-ex* to consonantal adjectives (**kūāzrex**) and by substituting *-ex* for *-az* in the case of *-az* adjectives (**baṛex**) and *-iz* for *-ī* in the case of *-ī* adjectives (**kūāzriz**).

The following instances illustrate the use of the modified forms attributively:

Direct singular—

**kūāzrex larikaz azjex** 'the unmarried boys came', **baṛex birowaz giriḡex** 'the big trees have fallen down', **kūāzriz laūṛijaz azīz** 'the unmarried girls came.'

Oblique singular—

**kūāzrex larika ko bolazox** 'call the unmarried boy',  
**baṛex larika ko bolazox** 'call the older boy',  
**kūāzriz laūṛija ko bolazox** 'call the unmarried girl'.

Oblique plural—

**kūaxrez larikan ko bolaxox** 'call the unmarried boys',

**baɣex larikan ko bolaxox** 'call the older boys',

**kūaxriz laūrijan ko bolaxox** 'call the unmarried girls'.

NOTE.—The unmodified form of masculine consonantal adjectives (**kūaxr**) is also used to qualify a direct plural case of the noun, e.g., **kūaxr larikax axex** 'the unmarried boys came'.

The modified form is less in use predicatively; it comes with feminine always (**ui laūrijax kūaxriz haĩ** 'those girls are unmarried', **ui laūrijan ko kūaxriz bataxwatĩ haĩ** 'they say those girls are unmarried') and with the masculine Nom. plural when the adjective is an **-ax** base (**ui larikax acɣhex haĩ** 'those boys are good'). Everywhere else the unmodified adjective is used.

### Degrees of Comparison

§ 225. Awadhi has no separate forms for the degrees of comparison in adjective.

The sense of the comparative is expressed by (a) putting the compared (standard) thing in the ablative (obl. plur. **se**) (e.g., **iu larikax ui sex goxr hai** 'this boy is fairer than that', **ux larikax iz sex kariax hai** 'that boy is darker than this') or by (b) using some such word as **jardax**, **bañut**, **saigar** meaning 'more' and **kam** meaning 'less' (e.g., **iu larikax ui sex jardax goxr hai** 'this boy is fairer than that', **ux larika iz sex kam goxr hai** 'that boy is less fair than this').

The comparison may be made with the rest of the class, e.g., **iu larikax sab sex goxr hai** 'this boy is fairer than all the rest.

The sense of the superlative is expressed by the simple adjective preceded by such expressions as **sab max** 'amongst all', **sab Admin mo** 'amongst all men', **sab larikan mo**



'amongst all boys', *e.g.*, **iu larikax sab max nizk hai** 'this boy is the best of all boys', **Fy. ix larikax saban max goxr hai** 'this boy is fairest of all', **B. and G. ix larikax sab max gorōñar hai** 'this boy is the fairest of all'—**gorōñar** means 'fair'.

### C. ORIGIN.

§ 226. The origin of Awadhi adjectives is closely allied to that of the nouns. In OIA and MIA the adjective, unless compounded with the substantive, had the modifications of gender, number and case of the noun qualified. In Modern Awadhi we have traces only of that. It is only the *-ā* adjective which keeps up the modifications to some extent in all Awadhi dialects, in others the base form is generally used.

The masculine oblique singular in *-ex* goes back to *-akē* ending like the noun (vide § 215) and the masculine plural in *-ex* to the Nom. Acc. plural in *-ē* (Cf. **janex** and pronominal forms). The obl. singular feminine *-ī* and feminine plural in **ix** have the same explanation as the corresponding forms of the noun (vide § 203).

The retention of distinction of gender in *-ā*, *-ī* forms in Eastern Awadhi is intelligible from the fact that a large number of these are ancient participles (past passive) in *-aka* elongated forms. We shall find that the distinction of gender in the Verb is maintained only in Participial forms.

We should note that the direct singular and direct plural of consonantal adjectives have different origins, like the noun, **kūaxr** < *kumārah*, **kūaxr** < *kumārāḥ*.

The practice of elongating the adjective-stem accords with the general practice of elongating the noun (vide § 177). The long consonant in these forms is used for emphasis.

## CHAPTER III

## NUMERALS

## Cardinals

§ 227. The following are the cardinal numbers :—

Number.	Hindustānī.	Lakhimpurī.	Other dialects.	Early Awadhī.
1	ek	ek	U. jāk	J., T., N. ēka.
2	dox	dui		J., T., N. dui.
3	tirn	tirnī		T. tiri, N. tina.
4	cax	caxī	Br. cax	J., T. cāri, N. cāra (but cāri).
5	pāc	pāc	Br. pax	J., T., N. pāca.
6	cheṣ, cheṣ	chax	...	T. cha.
7	sax	sax	...	J. sāta, N. sāta.
8	arṭh	arṭh	...	N. āṭha.
9	no	nau	...	J., N. nau.
10	das	das	...	J., T., N. dasa.
11	gjaxraṣ	gerax	{ Fy. gjaxrax Br. egjaxrax P. egjaxrax }	N. egaṣāraha.

12	baxraβ	baxraz	...	J., N. bāraha.
13	terraβ	terrax	...	N. tēraha.
14	codaβ	caudax	...	J., T. caudaha, T. cāridasa.
15	pandraβ	pandarax	...	J., T. sōdraha
16	soḷaβ	soṛrax	...	N. satraha.
17	satraβ	satrax	...	J., N. aṭhāraha.
18	aṭhaxraβ	aṭhaxraz	...	
19	uniz	onais ...	B., P. onzais	
20	bix	bix	...	J. bīsa.
21	ikrix	ekais ..	B. ekzais. G. Akzais.	N. bāisa.
22	baxix	baxis	...	J. caubisa.
23	terix	teris	...	T. pacisa (-ā).
24	cobix	caubis	...	
25	paxix	paxis	...	
26	chabix	chabixis	...	
27	satrax	satraxis	...	
28	aṭhaxix	aṭhaxis	...	
29	untiz	ontis	Fy. onatzis G. wantis	N. vontisa.

Number.	Hindustānī.	LakhImpurī.	Other dialects of Modern Awadhī.	Early Awadhī.
30	tix	tix	...	N. tisa.
31	ikātxix	ekotix	...	T. ikāṭisa (-ā).
32	batxix	batxix	...	J. batisa.
33	tētxix	tētxix	...	J. tītisa.
34	cōtxix	cāūtxis	...	
35	pētxix	pāūtxis	...	N. chatisa.
36	chatxix	chatxix	...	
37	sētxix	sāūtxis	...	
38	āṭxix	āṭxix	...	N. cāṭisa.
39	untarxix	ontarxix	...	
40	carxix	carxix	...	
41	iktaxlix	ekotaxlix		
42	baṭaxlix	baṭaxlix		
43	tētaxlix	tētaxlix	R. tirtaxlix	
44	cowaxlix	cāuaxlix		
45	pētaxlix	pāitaxlix		
46	chijaxlix	chijaxlix	Br. chijāxlix	J. satātāṭisa.
47	sētaxlix	sāūtaxlix	...	N. aṭhātāṭisa
48	āṭtaxlix	āṭtaxlix	...	
49	uncars	oncars	R. ekṛampAcars	

50	pacais	pacais	...	T. pacāsa.
51	ikṣarwan	ekṣarwan	R. ekṣarwan	
52	barwan	barwan		
53	tirexpan	tirpan		
54	cowan	cauan		
55	pachpan	pachpan	G. paṇṇarwan	J. chappana, chapana.
56	chapzan	chapzan	...	N. satāvana.
57	satarwan	satarwan	...	
58	attharwan	attharwan		
59	unsath	onsathī	P. onsath	N. sāṭha.
60	sarth	sarthī	...	
61	iksath	ekosathī		
62	barsath	barsathī	...	N. trīsathā.
63	tiresath	tirsathī		
64	cōsath	cāūsathī		
65	pāsath	pāīsathī		
66	chijazasath	chā:chathī	B. chazasathī	
67	sarsath	sarsathī		
68	arsath	arsathī		
69	unṣatrar	onṣatrarī	...	N. saltara.
70	satrar	satarī		
71	ikhatar	ekhatrarī		
72	baṣatar	baṣatrarī		
73	tifatar	tifatarī		
74	cōṣatar	cauṣatrarī		

Number.	Hindustānī.	Lakṣmīpurī.	Other dialects of Mod. Awadhī.	Early Awadhī.
75	pichatrar	pachatzarī	Br. cheṣṭatzarī. P. cheṣṭatzar.	
76	chiflatzar	chiatzarī		
77	satoṣṭatzar	sathatzarī	Fy. onaxsīz	
78	athatzar	athatzarī		
79	unxarsīz	onxarsīz	Br. ekxarsīz Fy. ekxarsīz	
80	asīz	asīz		
81	ikxarsīz	ekxarsīz...	...	J. caurāsī.
82	bajarsīz	bajarsīz		
83	tirarsīz	tirarsīz	Fy. satarsī Fy. atharsīz	
84	corarsīz	caurarsīz		
85	picxarsīz	pacarsīz		
86	chixarsīz	chixarsīz		
87	satharsīz	satharsīz		
88	atharsīz	atharsīz		
89	nawarsīz	nawarsīz		
90	navarsīz	navarsīz		

91	ikriarnvez	ekriarnbez ...	$\left\{ \begin{array}{l} \text{Fy. ekarnbez} \\ \text{Br. ekriarnbez} \\ \text{G. ekriarnajez} \end{array} \right\}$
92	barnvez	barnbez ...	$\left\{ \begin{array}{l} \text{Br. barnarnbez} \\ \text{Fy. barnarnbez} \\ \text{G. barnarnajez} \end{array} \right\}$
93	tirarnvez	tirarnbez ...	
94	corarnvez	caurarnbez	
95	picriarnvez	paŋcaarnbez	Fy. paŋcaarnarnbez
96	chijarnvez	chaarnbez	
97	satarnvez	saŋtarnbez	P. saŋtarnbez
98	Aŋtharnvez	Aŋtharnbez	
99	ninriarnvez	ninarnbez	G. ninarnarnajez
100	so ...	sg. sau pl. sai	T. sayu, N. sau, sai,
1000	hazarn	haŋzar	J. sahasa.
100000	laŋkh	laŋkh	J., T. lākha.
1000000	karozŋ	karozŋi	J. krōḍa, J. karōri, T. karōri.

NOTE.—(1) The Eastern dialects have lost final -i of the numerals.

(2) From 91 to 99 G. has numerals ending in -ajez.

§ 228. As the cardinal numbers as taught at the schools have a tendency to influence and even replace the dialectal forms, I have given the standard (Hindustānī) forms side by side with Awadhi forms.

The people generally count only upto 20, onwards they count by twenties, *e.g.*, **dui bixsīx au caxrī** '44 *i.e.*, two twenties and four', *Fy.*, **caxr bixsīx rupaijāz rāḥīx hai** 'there were eighty rupees'. Even within twenty, numbers near twenty are expressed by the help of twenty, *e.g.*, **R. exk kam bixs** 'nineteen'

There is generally the practice of adding **ṭhaṭī**, **ṭhaur** or **ṭhix** as help-words after numbers, *e.g.*, **R. caxr ṭhaṭīx larikāz** 'four boys', **paṛṭṭhaur rupaijāz** 'fives rupees', **P. exk ṭhix dārkhaṛs** 'one petition'. A parallel usage in Bengali and Bihari may be noted.

### Ordinals

#### A. EARLY AWADHI

§ 229. The following cases of the use of ordinal numbers are found in the early Awadhi texts :

##### (a) Jāyasī—

**pahila** 'first', **dōsara** 'second' (p. 1), with which compare **akasara** 'alone' (p. 401), **dōsari diṣa** 'on the second side' (p. 561), **tisaraī āi caḍḥāī pūjā** 'the third came and offered the worship' (p. 427), **tēsari hatiā** 'third murder' (p. 470), **chaṭṭhi rāti** 'sixth night' (p. 80), **navatū pauri** 'the ninth threshold', **dasatū duārā** 'the tenth gate' (p. 64), **dūija** '2nd date' (p. 21), **caudasi** '14th date' (p. 21)

##### (b) Tulsī—

**ihai saguna phala dūsara nāhi** 'this is just the result of the omen, none else' (p. 160), **dūsara bara** 'the second boon' (p. 168), **dharamu nahṛ dūjā** 'not a second Dharma' (p. 181), **tiya dūjī** 'second (another) woman' (p. 244), **anubhaeu na dūjē** 'no one else has experienced' (p. 158), **tisarē pahara** 'in the third watch' p. (237). **cauthē pana** 'in



the fourth period of age' (p. 174); similarly Greaves<sup>1</sup> cites *dūsari*, *fīsara*, *fīsari*, *tījai*, *cauthi*, *chaṭha*, *chaṭhē*, *sātava*, *āṭhava*.

(c) Nūr Muhammad

*pahila khaṇḍa* 'first part' (p. 15), *pahilī rāta ki mūrata* 'the image of the first night' (p. 10), *dūsara rāta* 'second night' (p. 10), *dūsara sakhi* 'another friend' (p. 116), *dūsara*, *fīsara*, *cauthā* 'second, third, fourth' (p. 71), *dusarē tisarē cauthē bana* 'in the second, third, fourth forest' (p. 27), *cauthē khaṇḍa* 'in the fourth part' (p. 15), *pācaṭ*, *chaṭaṭ*, *sataṭ bana* 'in the fifth, sixth, seventh forest' (p. 28), *dasat dvāra na khōlata kōi* 'no one opens the tenth door' (p. 46), *akasara* 'alone' (p. 51), *dūjē* 'a second time' (p. 59), *duija kai candū* 'the moon of the second date' (p. 38).

B. MODERN AWADHI

§ 230. The ordinal numbers in Lakhimpurī, have two genders, masculine and feminine, like the adjective. Cardinal numbers five and onwards from seven form their ordinals by adding -**Awāz** (masculine) or -**Āiz** (-**wāz** and -**iz** if the number ends in -**az**), e.g., **pāiz** : **pācawāz** : **pācaĀiz**, **bāiz** : **bāisAwāz** : **bāisĀiz**.

NOTE.—11th to 18th, however, insert a short -**fi**- in the termination, e.g., **geraz** : **gerafiAwāz** : **gerafiĀiz**

All the other dialects form the ordinals like Lakhimpurī. Fy., however, does not add -**fi**- in 11th and 12th, and B. and G. add -**fi** before -**wāz** (**gerafiAwāz**).

(a) Lakhimpurī forms other ordinals as below :

1st **pāfil**, 2nd **dozar**, 3rd **tizar**, 4th **cauth**, 6th **chaṭzhaz** and their feminines like ordinary adjectives (§ 218).

Fy. has an ordinary form for the 1st (**ekAwāz** : **ekĀiz**) and the 6th also (**chaṭhAwāz** : **chaṭhĀiz**). For 2nd

<sup>1</sup> E. Greaves : Grammar of the Ramayan, p. 17

and 3rd it has **dusarkaz** and **tisarkaz** (**dusarkiz** and **tisarkiz**). Similarly R., Br., P. and Sl.

(b) The dates of the Samvat era have the semi-tatsama forms (**duij**, **tizj**, **cauthi**, **papcimiz chaṭhi**, **satzimiz**, **atzimiz**, **naumiz**, **dasimiz** etc.) as contrasted with those of the Muslim and Christian eras where the ordinary forms are used, e.g., **sataṭi** '7th day of Muharraw'

(c) The order of sons and daughters (1st son, 2nd son etc.) is generally expressed by the following words:

eldest	<b>baraz</b>	: <b>bariz</b>
2nd	<b>māzjfil</b>	: <b>māzjfilakiz</b>
3rd	<b>sapjfil</b>	: <b>sāzjfilakiz</b>
youngest	<b>choṛt</b>	: <b>choṛokiz</b>

### Multiplicatives Etc.

§ 231. Awadhi does not possess special numerals of the type of twice or thrice etc. The sense is, however, given by some word expressive of time usually, for instance, **daxi** or **daxū** in Lakhimpurī and R., **phexraz**, **baxr**, **baxjiz**, **daxi**, **daxū**, **berijaz** in Fy., **bexr**, **dāxū** in B. and **baxjiz**, **dawar**, **daphex** in G. Twice is thus resolved to 'two times' **dui daxi**; thrice to 'three times' **tizni daxi**. For example:

**ham sab janex din bharē mo erkai dui daxi khaziti hai, sarfēb loṅg tau pāxc pāxc chaxraz daxi tipan uṅarwatī haī** 'we eat our food only once or twice a day while the Sahebs eat tiffin five or six times'.

(a) The following words are used for the multiplication tables, in Lakhimpurī:—

**ekran** 'once', **duzniz** 'twice', **tijāz** 'thrice', **calruz** 'four times', **papcez** 'five times', **chakaz** 'six times', **satez** 'seven times', **atbe** 'eight times', **nawāz** 'nine times', **dasazwan** 'ten times'.

Other dialects use similar words. For instance, Fy. has: **duzniz**, **tijazix** or **tirakraz**, **cauk**, **papjez** **pacer**, **chexk**, **nawāix**, **dabaxix**.

(b) For expressing the idea of 'double', 'treble', etc., the word **-gunax** is added to two, three etc., e.g., **dugunax** 'double', **tigunax** 'treble', **caugunax** 'four times'. R. adds **-gun**, e.g., **dugun**.

Tulsī—*cauguna cāu* 'four-fold enthusiasm' (p. 177).

(c) The following are the most common fractional numerals:—

$\frac{1}{2}$  **pauwax** or **paru**       $\frac{2}{3}$  **paun**  
 $\frac{1}{3}$  **adɽɽax** or **adɽɽax**     $1\frac{1}{2}$  **sawaxu** or **sawaijax**  
 $1\frac{1}{3}$  **ɽexɽi** or **ɽexɽi**     $2\frac{1}{2}$  **ʌɽɽaxix** or **ʌɽɽaijix**

Tulsī—*paharu arhāi* 'for  $2\frac{1}{2}$  watches of the day' (p. 266).

### C ORIGIN

§ 232. The history of IA numerals has been fully discussed by Bloch (*Langue Marathe* §§ 211-226) and Chatterji (§§ 511-536). Awadhi numerals do not present any special peculiarities. The following points, however, may be noted:—

(a) Cardinals—11 (Br. **egjɽɽax**, P. **egɽɽɽax**) in some dialects preserves the original initial *e* while in others it has been lost (Lmp. **gerɽax**) leaving only an influence on the vowel of the second syllable (*ekā*—).

16 (Fy **soɽɽas**) is queer on account of the final **-s** which appears to be a recent influence of Sanskrit.

19 (Lmp. **onais**) while **-k-** is preserved in 21, 31 etc., it has been softened to **-g-** in 11, but entirely lost in 19, 29, 39 etc. It appears in some Rājasthānī dialects (e.g., Mālvi) where the forms are **gunɽix** **guntix** and **guncɽɽix**. 43 R. **tirtɽɽis** is curious and is recent.

91—99 **-Ajɽ** forms are recent.

The help-words **ɽhāɽ**, **ɽhaur** and **ɽhi** (< *sthā*—?) are modern devices to give additional force to the number expressed. I have noticed no form in Early Awadhi.

(b) Ordinals—the terminations **-wāɽ** and **-ɽi** are corresponding to **-ma**, **-mī** of Sanskrit in the ordinary ordinals.

**pañil** < *paḍhilla prath-illa*, **cauth** < *caturtha*, **chaṭṭhar** < *ṣaṣṭhaka*, while **doxsar** and **tixsar** have an affix **-sar** (Chatterji, p. 700)—Cf. **ekosar** 'all alone'.

**māññil** < M I *majjha* plus *-illa* and **saṇñil**<sup>1</sup> appears to be on its analogy.

<sup>1</sup> This has had the contamination with Persian *seh* 'three' also, most probably. Professor S.K. Chatterji communicates a derivation (suggested by Mr. B. C. Mazumdar) on the analogy of Oriya which is said to have a form *sāna mājha* 'third'—Bengali *sājhuā* > *sejo* where *sāna* < *saṇha* < *ślakṣṇa* 'small' + *mājha* < *madhya* 'middle'. **saṇñil** would then be a contracted form from *sāna + mājh*—.

## CHAPTER IV

### PRONOUNS

#### Introductory

§ 233. As shown below (§ 269) the postpositions are employed oftener with pronouns than with nouns, because the pronouns being used very often and, generally speaking, occupying a comparatively unimportant and meaningless part in speech, become weak both phonetically and semantically. There is thus a quicker disintegration of pronouns than that of nouns and there is consequently a rebuilding and a great variety of forms. Even at the Prakrit stage we find a large number of forms of the various pronouns (see Pischel § 415 for instances of the pronoun of the first person, Bloch § 207). Some of these, doubtless, existed from OIA times.

In the case of all the pronouns we find that the initial sound has subsisted in spite of disintegration and remodelling. Similarly pronouns which have only one syllable (*kə* etc.) have subsisted. This is quite in accordance with the principle of frequent use, *viz.*, that the important element of words of frequent occurrence survives because it is fixed up in the mind.

#### First Person Pronoun

##### A. EARLY AWADHI

§ 234. The texts have the following forms :—

	sg.	pl.
direct	<i>maɪ</i> (also <i>kaɪ</i> )	<i>hama</i>

	sg.	pl
oblique	<i>mō, mohi (mohi)</i>	<i>ham, hamahi (hamat)</i>
genitive adjective	<i>mōra</i>	<i>hamāra</i>

(a) The direct case is employed as the subject. In Jāyasī, *haū* is as frequently found in use as *mat*, e.g., *haū jāū* 'I go' (p. 90), *haū mānusa* 'I am a man' (p. 92), *haū tōni* 'I am charming' (p. 134), *haū āwā* 'I came'. *mat* is generally used as the subject of past-participle or future-participle verbs; e.g., *mat pai* 'I got' (p. 26), *mat sukha dēkhā* 'I experienced happiness' (p. 90), *mat pāiṭhaba* 'I shall enter', *mat jāba* 'I shall go'. But there are a few cases where it stands as the subject of other verbs also, e.g., *mat ravaū* 'I live in enjoyment' (p. 131), *jaū lagi mat phiri āū* 'until I come back' (p. 88). In Tulsī *mat* is the usual form and is used as the subject, e.g., *mat kari prīti parichā dēkhī* 'I have tested his affection' (p. 163), *karui mat māi* 'O mother! bitter am I' (p. 163), *mat derāū* 'I am afraid' (p. 164), *mat tēbā* 'I shall take' (p. 197). In two instances (*hō-hū kahāwata* 'I also allow to be said' (p. 17), *nātha haū tyāgi* 'my lord has abandoned me' (p. 354), however, *haū* has been used. In an emphatic form (*mahī sakala anaratha kara mūlā* 'I alone am the root-cause of all evil', p. 259) the form *mat* has become *ma-*. In Nūr Muhammad *mat* is used always, e.g., *likhanī mat līnhā* 'I have taken up the pen' (p. 4), *haū mat* 'I am' (p. 4), *mat hōū* 'I become' (p. 21), *mat bōlatū* 'I speak' (p. 110).

In all the three texts *hama* is used as the subject of the verb in plural number, e.g., Jāyasī: *hama tau buddhi gavāi* 'we lost our power of thinking' (p. 113), *hama nicinta* 'I was care-free' (p. 116), *hama gavānaba kāli* 'we shall go to-morrow' (p. 96), *kita hama* 'where shall we be' (p. 96); Tulsī: *sēvaka hama* 'we the servants' (p. 167), *nātha sanātha bhaē hama ājū* 'Lord! we have to-day been endowed with a protector' (p. 209); Nūr Muhammad: *hama nā rahē karabalā*

*ṣhāt* 'I was not in Karbalā' (p. 3), *kama kehi kārana karaba ṣṭgārā* 'why shall we decorate ourselves?' (p. 25), *ṣṭada milana kaḥā kama jāḥi* 'I go to seek for the remedy' (p. 72).

(b) The oblique stands for all case-relations except the Nominative. In Jāyasī *mō* is used with postpositions (e.g., *mō kaḥā* 'to me', p. 137, *kō sari mō saṭi pāvai* 'who can gain an equality with me', p. 83) and *mohṭ* without postpositions (e.g., *tei mohṭ pantha dīnha ūjiārā*, 'He gave to me a well-lighted path', p. 24, *dēsa dēsa kē bara mohi āvaḥṭ* 'suitors of every country come for me', p. 87, *hīrāmani mohṭ nāṭi* 'Hīrāmani is my name', p. 131, *taba guna mōḥṭ aḥā* 'then there was merit in me', p. 124).

In Tulsī *mō* is used with postpositions (e.g., *mō para* 'on me', p. 163, *mō kaḥā* 'to me', p. 183) and *mohṭ* with or without postpositions (e.g., *mohi sana* 'from me', p. 164, *mohi pāḥṭ* 'to me', p. 166, *jehi bidhi mōḥṭ* 'as to me', p. 158, *pramudita mōhi kaheu guru* 'the preceptor gladly told me', p. 158, *mōhi achata* 'while I live', p. 159). In one instance *mohi* appears as *muhi*.

In Nūr Muhammad *mō* is generally used with postpositions (e.g., *mō kā* 'to me', *mō-maḥā* 'in me', p. 11, *mō kaḥā* 'to me', p. 21, *mō sē* 'from me', p. 107, *mō kaṭ* 'of me', p. 57) but in two cases without postpositions (*mō mana basā* 'has resided in my mind', p. 24, *bhāvāra na mō tana ḍamka lagāvai* 'the bee does not sting my body' p. 56); *mohi* is used without postpositions (e.g., *mohi bibēka kachu nāḥi* 'no discrimination is in me', p. 4, *būjhi mohṭ parā* 'was realised by me' p. 5, *sūjhi parā mohṭ* 'was visible to me', p. 3, *mohi pāra utārō* 'take me across', p. 2, *mohi karani kō* 'with me the sailor', p. 2, *dayā dristi mohi ūpara dārō* 'cast the glance of mercy on me', p. 2) In one instance (*mahi ghāyala kaḥā* 'to me the wounded person', p. 108) the form of *mohṭ* appears as *māḥi*.

*kama* as an oblique case is used in Jāyasī both with or without postpositions, e.g., *kama kā* 'to us' (p. 261), *kama*

*taṭ kōi na āgari rūpā* 'no one is superior to me in beauty' (p. 254); *dēha dēha hama lāgu anaṅgā* 'Cupid is sticking to every limb of mine' (p. 87), *gai hama āū* 'our life has been spent' (p. 112). It is used with postpositions in Tulsī, e.g., *hama para rōṣū* 'anger on me' (p. 120). Only one example is found without postposition: *taṭi rāma hama* 'Rāma has abandoned us' (p. 191). Nūr Muhammad employs it with postpositions, e.g., *hama kahā* 'to me' (p. 2), *hama tē* 'from me' (p. 38), *hama sō* 'with me' (p. 64).

*hamahṭ* (*hamat* in N.) is used without postpositions in all the texts, e.g., Jāyasi: *hamahṭ lōbhā* 'owing to our greed' (p. 116), *hamahṭ garabā* 'owing to our pride' (p. 116), *aba kō hamahṭ karī bhōginī* 'who will make me an enjoyer (of objects), (p. 254); Tulsī: *hamahi kā hānī* 'what harm to me' (p. 163), *dēhi hamahṭ sajāi* 'will give me punishment' (p. 165), *dēu yaha hamahṭ* 'give this to us' (p. 166); Nūr Muhammad: *deihai bahuta hamat asa cērī* 'will give many maids like us' (p. 57), *hamat tumq cīnhā* 'you recognised (took) me' (p. 83).

(c) The genitive adjectives *mōra* 'my' and *hamāra* 'our' are used in all the three texts and modify their forms for case and gender. For instance:

*mōra* Jāyasi: *jōbana mōra* 'my youth' (p. 87), *hichā bhāi mōrī* 'I had a wish' (p. 396), *hichā pūjai mōrī* 'my wish may be fulfilled' (p. 370), *puravahu mōrī darasa kai āsā* 'you satisfy my hope for sight' (p. 370), *pitā ki āyasu mātḥat mōrē* 'father's order is on my forehead' (p. 89), *sēvā mōra* 'my service' (p. 614).

Tulsī: *mōra mana chōbhā* 'my mind became dejected' (p. 163), *mōrē biraha* 'owing to my separation' (p. 189), *mōrē jāna* 'in my knowledge' (p. 258); *āyasu mōrī* 'my order' (p. 181), *dahini ākhi nita pharakai mōrī* 'my right eye always throbs' (p. 165).

Nūr Muhammad: *prabhu āhai mōrā* 'is my master' (p. 24), *kanaka sohāga mōra hari līnhā* 'has robbed me of my



golden prosperity' (p. 25), *pañkha pāya saba mōrē* 'I have wings and feet' (p. 85), *mōrī bairina (gāvah)* 'my enemies sing' (p. 35).

NOTE 1. In Tulsī and Nūr Muhammad we come across stray forms of the *mōrē* adjective which are surely borrowings from another dialect, e.g., Tulsī: *pūrahū sakala manōrathā mōrē* 'satisfy all my wishes' (p. 10); Nūr Muhammad: *sāthī mōrē* 'my companions' (p. 96), *kai thōrī budhī pūjiya mōrī* 'I possess very little capital in the shape of wisdom' (p. 4) *icohū mōrō* 'my wish' (p. 79).

*hamāra* Jāyasī: *jāna hamāra* 'life is ours' (p. 50), *pitā hamāra na ākhi lagāvah* 'my father does not see' (p. 87), *kā pūchahu aba jāti hamārī* 'why do you ask (me) about my caste now' (p. 575), *hamārē kahala rahai nahī mānū* 'if you do not believe by my word' (p. 610).

Tulsī: *bacanu hamāra māni* 'having complied with my words' (p. 181), *jē hamāra ari mitra udāsī* 'who are my enemies, friends or are indifferent towards me' (p. 158), *jānati hau basa nāhu hamārē* 'you think the husband is under my control' (p. 163), *bipati hamārī bilōki barī* 'having seen our great distress' (p. 162), *barī cūka hamārī* 'great is my mistake' (p. 164), *hamārē bayara* 'owing to my enmity' (p. 31), *hamārē bhāyē* 'according to my thinking' (p. 31).

Nūr Muhammad: *jō hamāra dou hātha banawō* 'who made both my hands' (p. 56), *jānata paragaṣa gupṭa hamārā* 'he knows our open and secret acts' (p. 1), *hōtai mukuta hamāra* 'I would have my liberation' (p. 16), *toki dāyā sō mukuta hamārī* 'I shall have my liberation by your favour' (p. 2), *thāki nāva hamāra* 'my boat is done up' (p. 35), *bhikha hamāra* 'my alms' (p. 79), *barī hamārī bhāga* 'great is my luck' (p. 156).

NOTE 2. Like *mōra*, *hamōra* also, in Nūr Muhammad, not generally change for gender.

## B. MODERN AWADHI

§ 235. Lakhimpurī has the following forms :

sg.	pl.
<b>mai (mafi)</b>	<b>ham</b>
Genitive Adj. <b>moxr</b>	<b>hamaxr</b>

(a) There are no separate forms for the dir. and obl.—the same form serves for both, only **mafi** is not used as a subject. For instance: **mai gajeñ** 'I went', **mai karu** or **mafi karu** 'give to me', **ham gajen** 'we went', **ham karu** 'give to us'.

(b) The genitive adjective changes for gender and case like the ordinary adjective, e.g., **moxr kuzkur mari gar** 'my dog has died', **moxrer kuzkur ko maxrin** '(they) beat my dog', **moxrī kutijar mari gai** 'my bitch has died', **moxrī kutija ko maxrin** 'they beat my bitch'. Similarly we have **hamaxr** : **hamarex**, **hamaxrī** : **hamarix**.

(c) The forms in other dialects of Modern Awadhi are the same as in Lakhimpurī. B. and G. specimens give an additional form **hamai** (emphatic **hamiai**) which is used as accusative-dative, e.g., **ux hamai maxrisi** 'he beat me', **ux hamai difisi** 'he gave to me'. Bgh. has **māi** and **hamfi** and **hamfiar**.

(d) The singular form of this pronoun is used less frequently than the plural. The latter replaces the former. The Eastern dialects have entirely lost the singular of this pronoun, the plural '**ham**' is invariably used as such, e.g., Fy. **ham derkhab** may mean 'I shall see' or 'we shall see' according to the context. When a particularisation is to be made, the plural is indicated by adding **sab** or **sab kaur**, e.g., **ham sab derkhab** 'we shall see'.

(e) The dialectal difference about the change of gender of adjectives exists in the case of the genitive adjective (see § 219).

(f) The pronunciation of **mañi** and **moñ** is generally **moñi** (**mwañi**) and **mwāñ** in R., Br., U., part of S. and F. and in Bgh.

### C. ORIGIN

§ 236 (a) *hañ* is not found in Modern Awadhi but was used in Early Awadhi as is attested by its frequent use in Jāyasī and by sporadic instances in Tulsī. It goes back to the extended form *ahakam* (Chatterji § 538). This pronoun fell in disuse in Awadhi almost as early as Tulsī but is of frequent occurrence in Western Hindi.

(b) Modern Awadhi **mai**, E. Aw. *mañ* goes back to Pkt. *maē* (Skt. *mayā*). This form is used in Jāyasī mostly in participial constructions which shows its origin from an oblique case. The nasalisation in the Early Awadhi form has been explained by Chatterji (§ 539) by an influence of the regular instrumental affix *-ēna*.

(c) Early Aw. *mō* goes back to *mama* (Chatterji § 541) and serves as a general oblique. *mohr* is super-imposed oblique form by the addition of *-hr*, oblique sg termination of nouns. Modern Awadhi **mañi** should be connected with *mohr*, and **moñ** with *mō* and the genitive postposition *kara*. The *mērā* form would go back to *mō kēra*.

(d) Modern Aw. **ham**, E. Aw. *hama* is connected with OIA *asmē* through Pkt. *amhē*, *amha* with the transfer of aspiration to the initial position. Modern **hamai**, E. Aw. *hamahr* is the general oblique form by the addition of *-hr*.

**hamāñ**, E. Aw. *hamāra* is *kama* plus the postposition *kara*, *kāra*.

## Second Person Pronoun

### A. EARLY AWADHI

§ 237.

direct

sg.

pl.

J. *tū*, *tut*

*tumha*

T. *tū* (*tū*) *tat*

*tumha* (*tuma*)

N. *tat* (*tui*)

*tuma*

oblique	sg.	pl.
	J. <i>tū, tohi</i>	<i>tumha</i>
	T. <i>tū, tohi</i>	<i>tumha (tuma)</i> <i>tumhakt, tumakt</i>
	N. <i>tū, toht (tohi)</i>	<i>tumhai, tumahi</i>
genitive adjective		
	J. <i>tōra (tohāra)</i>	<i>tumhāra</i>
	T. <i>tōra</i>	<i>tumhāra</i>
	N. <i>tohāra (tōra)</i>	<i>tumhāra</i>

(a) The direct case comes as the subject. In Jāyasi both *tū* and *tut* are used but the latter is generally the subject of past-participle verbs, e.g., *hīrāmani tū parāna parēvā* 'O Hīrāmani bird thou art my life-breath' (p. 91), *tū pañkhi piārā* 'thou art a dear bird' (p. 92), *ai gosāt tū aisa bidhātā* 'O Master, Thou art such a creator' (p. 107), *dēhi tū cārā* 'thou givest meal' (p. 107), *tū suatā pañḍita hatā* 'O parrot, thou wert wise' (p. 113), *tū bidhi dēhi adhāra* 'O Creator, give (me) support' (p. 122); *tut suraṅga mūrati vaha kakī* 'thou hast spoken of her, a picture of good colours' (p. 155), *jasā anūpa tut dēkhi* 'as unique as you have seen (her)' (p. 160), *tut rājā kē pahirasi kanthā* 'O king why do you put on rage' (p. 232). *tut dayāla saba kē uparāhī* 'thou art compassionate over all' (p. 370). In one case Jāyasi has *tat*: *tat hari laṅka harāi kēhari* 'by stealing the middle part of your body—as is shown by its being very thin—thou hast defeated the lion' (p. 551). In Tulsī both *tū* and *tat* have been frequently used as the subject, e.g., *jananī tū janani bhāi* 'mother!, you have been my mother' (p. 220), *kō tū ahasi* 'who art thou?' (p. 220), *tū chala binaya karasi kara jōrē* 'you are practising false supplication with folded hands', (p. 120); *bhagata tat mōrā* 'thou art my devotee' (p. 74), *tat palava ścā* 'thou hast watered the twig' (p. 220). In Nūr Muhammad the most common form is *tat*, e.g., *mitra tat mōrē* 'thou art my friend' (p. 84), *tat jina raku* 'thou shouldst not remain' (p. 104), *tat na dukhi mana hō* 'do not

be distressed at heart' (p. 128), *tat dhana kalī samā paṣa māhī* 'good woman! thou art like a bud (covered) in cloth' (p. 49), *jā sō magu tat hērā* 'from whom thou hast sought the way' (p. 58), *tat marama na pāvā* 'thou hast not reached the secret' (p. 75). In one case (*lābha ki bāta kahī tui gyānī* 'wise man! thou hast uttered words for my benefit' p. 153) we find *tui*.

*tumha* is used with the plural verb, e.g., Jāyasī: *pātisāha tumha jagata kē* 'you are the king of the world' (p. 17), *tumha rājā cāhahu sukha pāvā* 'you are a king and want to obtain happiness' (p. 229), *tumha abahī jēia ghara pōi* 'you eat finished (food) at home' (p. 229); Tulsī: *tumha kahahu* 'you should say' (p. 25), *tumha pūchahu* 'you are asking' (p. 164), *rāmapriya tāta tumha* 'dear child, you are dear to Rāma' (p. 223), *milehu rāma tumha* 'Rāma! you have met me' (p. 327), *jā para nātha karahu tumha dāyā* 'on whom, my lord, you are compassionate' (p. 354). In Nūr Muhammad the form of this pronoun is *tuma*, e.g., *sumirahu tuma mōhī* 'you should think of me' (p. 4), *tuma gurū* 'you are the teacher' (p. 20), *tuma kāmīni matī-hīnī* 'you are a loving woman, bereft of wisdom' (p. 21).

NOTE.—In Tulsī stray cases of *tuma* are found, e.g., *dēkhahu tuma* 'you see' (p. 351).

(b) The oblique stands for all case-relations except the Nominative. In all the texts *tō* is used with postpositions and *tohi* (*tohī*) without them. For instance:

Jāyasī: *aihai bhavāra jo tō kahā jōrā* 'the bee who is the mate for thee will come' (p. 383), *au bidhi rūpa dīnha hai tō kā* 'and the Creator has given you beauty' (p. 466), *tō satī mana lāī* 'having attached his mind with you' (p. 522); *tohi lāyaka bara* 'a bridegroom befitting thee' (p. 87). *karata tohi sēvā* 'while rendering service to thee' (p. 91), *na tohi dāru āvā* 'fear did not come to thee' (p. 126).

Tulsī: *sapanahu tō para kōpu na mōhī* 'I have no anger on thee even in dream' (p. 163), *tō sana larata jo sōha* 'who

would like to fight with thee' (p. 380); *sikha dīnhiā tōhi* 'I have given you advice' (p. 163), *bharata sapatha tohi* 'Bharata's swearing by thee' (p. 163), *kahaū na tōhi* 'I do not tell thee' (p. 165), *jaū kachu kahaū kapaṣa kari tōhi* 'if I tell thee anything deceitfully' (p. 167), *tohi sama hitu na mōra saṃsārā* 'nobody is such a well-wisher of mine in this world as thee' (p. 166), *pūchaū tōhi* 'I ask thee' (p. 25). Nūr Muhammad : *tō sē kō patiyāva* 'what confidence with thee?' (p. 142), *gārhi gāṭha parai jahā tōhi* 'wherever you have a difficult point' (p. 4), *tohi dāyā sō* 'by thy favour' (p. 2), *sunāvaū tōhi* 'I tell thee' (p. 14), *sūjha būjha nahī tōhi* 'you do not possess insight or wisdom' (p. 21).

oblique *tumha* in Jāyasī is used with or without postpositions, e.g., *ghatai tumha āū* 'your span of life becomes smaller' (p. 64), *maī tumha rāja bahuta sukha dēkhā* 'I have experienced great happiness in your rule' (p. 90); *tumha saū kōi na jītā* 'nobody has won you' (p. 90), *tumha tar* 'from you' (p. 286).

In Tulsī *tumha* (obl.) is used with postpositions, e.g., *dharma sujasa prabhu tuma kaū* 'lord, virtue and good glory will accrue to you' (p. 90), *tumha kahā bipati bīja bidhi bayēū* 'the Creator would sow the seed of calamity for you' (p. 165), *tumha sana tāta bahuta kā kahaū* 'why should I speak to (with) you more, dear sir' (p. 194), *rājahī tumha paru prēma bisēkhī* 'the king has a great love for (on) you' (p. 164). In one instance (*tuma samāna tumha tāta* 'dear, you are like yourself', p. 276) *tuma* has been used without a postposition.

The accusative-dative form (*tumhahī, tumahī*) is used without postpositions, e.g., *tumhahī bidita raghupati-prabhutāi* 'to you the greatness of the Lord of Raghus is well-known' (p. 25), *aba jau tumhahī sutā para nēhū* 'now, if you have affection for your daughter' (p. 35), *cāhata dēna tumhahī yuvarājū* 'wants to give you the title of the crown prince' (p. 161), *tumhahī lei sāthā* 'taking you with me'

(p. 185), *tumahi bolāi* 'having called thee' (p. 238), *tumahi avadhi bhari bari kaḥhināi* 'you have great difficulty throughout the period' (p. 276).

In Nūr Muhammad the oblique *tumhai*, *tumahi* is used without postpositions, e.g., *tumhai...jōga na chājā* 'Yōga is not suitable for you' (p. 21), *jhūṭha kahāni tumahi sunāeu* 'told you a false story' (p. 23), *tumhat merāihi piya piyārā* 'will make thy dear beloved meet with thee' (p. 41), *tumhai sapana mō dēkhatū tahā* 'I see you there in a dream' (p. 72), *pitā tumhai kārana dukha sahā* 'your father bore unhappiness on your account' (p. 144); with postposition in *tumhai nita* 'for your sake' (p. 72).

(c) The genitive adjective changes for gender and case in Jāyasī and Tulsī regularly while only sometimes in Nūr Muhammad.

Jāyasī : *tōra* is the common form (there being only one instance of *tohāra* : *tahā tohāra mat kinha bakhānū* 'there I gave thy description,' p. 396), e.g., *kā tōra purukha* 'what is thy man?' (p. 140), *tōrai gharahi mājha dasa panthā* 'there are ten ways in thy own house' (p. 232), *jehi bidhi asatuti tōri* 'in which way thy praise (should be done)' (p. 370).

Tulsī : *tōra kahā jehi dina phura hōi* 'the day on which thy word will turn out to be true' (p. 163), *karagata vēda tatva saba tōrē* 'all the principles of the Vedas are under your control' (p. 25), *pūjahi nātha anugraha tōrē* 'it will be fulfilled, my lord, by thy favour' (p. 158), *taba dhari jībha kaḥhāvāi tōri* 'then I shall get hold of you and will get your tongue cast out' (p. 163).

Nūr Muhammad : *tohāra* (*tehāra*, *tihāra*) form is more common, e.g., *āvana bhaeu tohāra* 'came your arrival' (p. 14), *piya toharā* 'thy husband' (p. 41), *lānhā sarana* (fm.) *tohāra* 'took thy refuge' (p. 32), *prīta* (fm.) *tohāra* 'thy love' (p. 136), *sundara sila tehārō* 'thy conduct is good' (p. 92), *tehārō binatī* (fm.) *mānetū* 'agreed to your supplication'

(p. 104), *nāma tihārō* 'thy name' (p. 48); *tōra bakhāna* 'thy description' (p. 49), *mukh tōra* 'thy face' (p. 62).

NOTE.—Stray cases of *tērā* forms are also found, e.g., *caracōl tērō* 'thy talk' (p. 49), *nikhōrā tērō* 'thy kind act' (p. 84), *sēvā tērī* 'thy service' (p. 57), *cārī hōtiā tērī* 'I would become thy maid' (p. 79).

*tumhāra* is found in all the three texts.

Jāyasi: *kanla tumhāra marama mat līnhā* 'my beloved, I came to know your reality' (p. 147), *karai tumhārā khōja* 'searches you' (p. 147), *pai tumhāra nahī rōā pasijā* 'but your hair did not become wet' (p. 503), *tumharē darasana lāgi* 'for your sight' (p. 501), *tumharei māḍapha* 'in your own bower' (p. 460), *mati hīna tumhārī* 'your thought is low' (p. 490), *tumharī jōti* 'by thy light' (p. 551).

Tulsi: *jehi bidhi hōihi parama hita nārada sunahu tumhāra* 'O Narada, the way in which there would be your best good' (p. 60), *bhāyeu tumhāra tanaya soi* 'the same has become your son' (p. 159), *sātha tumhārē* 'in your company' (p. 183), *tumharē hṛdaya* 'in your mind' (p. 179), *tumharehi bhāga* 'by your luck only' (p. 186), *tumhārī mātu baidēhi* 'Sita is your mother' (p. 186), *jari tumhārī caha savati ukhārī* 'your co-wife wants to dig up your root' (p. 164), *has tumharī sēvā basa rāū* 'the king is under the control of your service' (p. 165).

Nūr Muhammad: *hai sadana tumhārā* 'is your house' (p. 22), *jiu tumhārā* 'your life' (p. 21), *naina tumhārē tasa karat* 'your eyes may do thus' (p. 62), *jiu sō niara tumhārē* 'am near you by my life-breath' (p. 76), *prīta tumhārī (hai)* 'your love is', *pai tumharī ākhiyā malazārī* 'but your eyes are bewitching' (p. 176), *dōṣa tumhārī ākhina kērā* 'the fault is of your eyes' (p. 62), but *bhājana* (masc.) *tumhārī* 'your prayer' (p. 72). In one the spelling is *tomhārā* (*gulāba tomhārā* 'your', p. 37).



## B. MODERN AWADHI

§ 238. Lakhimpurī has the following forms :

sg.	pl.
<b>tui (tufi)</b>	<b>tum</b>
Genitive adj. <b>tozr</b>	<b>tumazr (tumāzr)</b>

(a) There are no separate forms for the dir. and obl., the same form serves for both, only, **tufi** is not used as a subject. For example: **tui gawaz** 'thou went', **tui kar diṣeū** or **tufi kar diṣeū** 'I gave to you'; **tum gajon** 'you went', **tum kar diṣeū** 'I gave to you.'

(b) The genitive adjective changes for gender and case like the ordinary adjective, e.g., **tozr kuzkur marī gar** 'thy dog died', **tozrex kuzkur ke khazi ke diṣen** '(we) gave (something) to eat to your dog', **tozrī kutijaz marī gai** 'thy bitch died', **tozrix kutija ke khazi ke diṣen** '(we) gave (something) to eat to your bitch'. Similarly, we have **tumazr**, obl. **tumarex**, **tumazrī** : **tumarix**.

Sometimes a short aspiration is heard after -m- in the case of this adjective.

(c) In Lakhimpurī the singular (**tui**) is used only for the younger, chiefly children and the servants. It expresses either deep affection or contempt. Parents would always address their grown up sons and daughters as **tum** 'you'.

(d) The forms of this pronoun in S., L., U., Br. and R. are the same as in Lakhimpurī, only in U., R., part of S. and L. **tozr** is pronounced as **twazr** and **tui** as **toi**. F. and Bgh. have **tāj** for Lmp. **tui** and **twazr** for **tozr**. B. for the singular direct has **twai** or **tui** and **tuz** for the singular oblique while for the plural it has **tum** like Lmp. Bgh. has **tumā**. G. has **twai** for the singular but generally uses **tuz** for both the numbers and **toṣazr** as the genitive adjective. Fy., Sl., P. and A. have only one form **tuz** (sometimes **tūz** in Fy.) and **toṣazr** for both the numbers. For the accusative-dative they have an additional form **toṣai** (**toṣāi**) which alternates

with **toz kar** or **tõfi kar** In these dialects when a specification is necessary **sab** is added after this pronoun to indicate the plural, e.g., **tuz sab**, **tõfi sab kar**, **tofiãĩ sab kar**

(e) The dialectal difference about the change of gender of adjectives (see § 219) exists in the case of this genitive adjective also. Only the 1st and 2nd person pronouns have separate adjectival forms in the genitive.

### C. ORIGIN

§ 239. (a) Modern **tuz**, **tũz**, Early **tũ** all go back to forms of *tum* in Pkt. *tumaṇ* etc. (Pischel § 420).

(b) Modern **tui**, **tãĩ**, Early **tut**, **tat** have parallels in Prakrit and are connected with *tvaṃ*.

(c) Modern **toz**, Early **tō** represents OIA *tava* (Chatterji § 549), and Modern **twai twãĩ**, Early **tōhi** are oblique forms with *-hṛ*. **tozr**, **tōra** was **tō** + *kara*, while **tārā** was **tō** + *kēra*, **tofiãr** was **tō** + *kāra* with an emphatic *-h*.

(d) **tum**, **tumha** goes back to Pkt. *tumhē*; **tumhahṛ** is the oblique with *-hṛ* and **tumãr**, **tumhāra** simply **tumha** + *kāra*.

## Third Person, Remote Demonstrative and Correlative Pronoun.

### A. EARLY AWADHI

§ 240.

sg.

pl.

direct

J. **vaha**, **sō**

*vei*, *unha*, *tei*, *tinha*

T. **sō**

*tē*, *tinha*, *una*, *unha*, *ō*, (*sō*).

N. **sō**, **vaha**

*sō*, *vai*, *una*

oblique

J. **ohi**, **ō**, **tehi**, **tāhi**, **tā**, **tāsu**

*unha*, *tinha*,

T. **ohi**, **tā**, **tehi**, **tāhi**, **tāsu**

*tinahṛ*, *tinha*, *tinahṛ*, *unha*, *unhahṛ*

N. **va**, **tā**, **vohi** (**vahi**), **tehi**, **tāhi**, **tāsu**

*una*, *tina*, (*tena*), *unhar*, *tinhai*

adjective

**tauna**

The forms of these three pronouns are so confused together that it is impossible to distinguish one from another.

(a) The direct is used as the Nominative or inanimate object.

In Jāyasī *vaha* is generally used as the personal pronoun and as demonstrative while *sō* as the correlative. For instance: *jabah̄ gharī pūjai vaha mārā* 'as soon as the hour was completed, he would strike' (p. 64), *calā vaha āvā* 'he came near' (p. 112), *nā vaha milā na bēharā* 'neither is he united nor separate' (p. 11), *vaha binauba āgai hoi* 'he will come forward and supplicate' (p. 15). In one instance (*siṅghala-dīpa jāi vaha pāvai* 'by going to the island of Singhala he will obtain her' (p. 118) *vaha* has been used as the direct object; *sō pāvai vaha sīpa* 'he will get that mother of pearl' (p. 50), *sō rahai* 'he will remain' (p. 10), *dūri so niara niara sō dūri* 'what is far becomes near, what is near becomes far off' (p. 35), *jō vei cahā so kīnhesi* 'what He wanted, He did' (p. 10).

NOTE.—*vaha* is found as *uha* in one case (*dhanapati uhai* 'he alone is rich', p. 7).

In Tulsī *sō* is the form for the direct singular and *tei* as the subject of trans. past. part. verb, e.g., *sō suni tiya risa gayeu sukhāi* 'on hearing of the woman's anger, he became extremely unhappy (lit. dry)' (p. 167), *sō* is also used as the direct inanimate object, e.g., *sō janaba satasāṅga prabhāu* 'take that to be due to the company of the good' (p. 4), *āyasu hōi so karatī gosāt* 'I should do that which my lord advises' (p. 161), *pīra tei gōi* 'she concealed the pain' (p. 168), *tei kuchu kāna na kīnha* 'she did not listen to anything' (p. 177), *gavana tei kīnha* 'he went' (p. 201).

In Nūr Muhammad *vaha* is generally used as the third person or demonstrative pronoun and *sō* as correlative, e.g., *pitā rāja para bhā vaha rājā* 'he became king over the father's kingdom' (p. 7), *sapanē mō sō hōta hai jau sautukai*

*na hōi* 'that happens in dream which may never happen in direct perception' (p. 11), *jā mana āi basai jō kōi, tā kaha prāna piyārā sōi* 'he who comes and stays in one's heart, is as dear to one as life-breath' (p. 13).

In Jāyasī, the plural form of this pronoun is used, with plural verb generally and with participial singular transitive verb, e.g., *vei kēraht* 'they see' (p. 49), *vei sō phirē utaru asa pāvā* 'they obtained such an answer and returned' (p. 90), *vei tau uqō aurū bana tākā* 'they flew away and aimed at another forest' (p. 112), *niṣhura tēi jō para māsa khāvā* 'they are cruel who eat others' flesh' (p. 126), *kajarata khāvāja khijira tēi pāe* 'he (respectful plural) met Hazrat Khvājā Khizra' (p. 26), *tēi mohṭ pantha dīnha ājīārā* 'he (respectful plural) showed me the well-lighted path' (p. 24); *niramara pantha kīnha tinha jinha re diā kichu hālha* 'they have paved a clear way who have given something by (their own) hand' (p. 300); *janu unha jōga tanta aba khēlā* 'it appears that they have played a trick of Yōga now' (p. 431), *nāgapāṣa unha mēlī giā* 'they have put a serpent-noose on their necks' (p. 538).

In Tulsīdās *tē* and *ō* are the regular direct plural forms while *tinha* and *unha* are used as subjects of transitive participle verbs, e.g., *tē ki sadā saba dina milahṭ* 'they are found always' (p. 181), *aba tē dina bītē* 'now those days are past' (p. 164), *tē priya tumhahṭ* 'those are dear to you' (p. 163), *sundara suta janamata bhaṭ ōū* 'they also brought forth beautiful sons' (p. 85), *rēkha tinha khācī* 'they drew a line' (p. 165), *sīsa tinha nāē* 'they bowed their heads' (p. 159), *tinha nija ōra na lāuba bhōrā* 'they will not have any consideration' (p. 5), *citrakētu kara ghara una ghālā* 'he (respectful) destroyed the family of Citrakētu' (p. 38), *chuna mahā sakala kuṭaka unha mārā* 'in a moment they destroyed the whole army' (p. 305).

NOTE.—In one case *sō* has been used (*sō karata mīdāi* 'they befriend', p. 326).

In Nūr Muhammad *sō*, *vai* and *ana* are used in the plural without any difference, *e.g.*, *sō rahē āṭha jasa cērē* 'they were like the eight disciples' (p. 11), *āṭhē vai pagu rākhaṭ* 'they put forward the footstep' (p. 97), *mirtaka rahē jīva ana pās* 'they were dead, they got life' (p. 168).

(b) Of the forms of the oblique singular in Jāyast *ō* and *tā* are always used with postpositions, *e.g.*, *jō dukha sakai hōi sukha ō kā* 'he who bears misery, to him happiness would come' (p. 476), *deo pūji puni ō pahā āi* 'having worshipped the deity (she) came to him' (p. 501), *rahā na ō saṭi dōsari kōḥi* 'there was no one with him to give a shoulder' (p. 590), *sō rājā vaha tā kara dēsū* 'he was the king and that was his country' (p. 39), *tā kaha ānn hāṭa kita lāhā* 'how can he have a gain in another market' (p. 56), *rōā rōā tanu tā saṭi ōḥā* 'every hair of his body was closely connected with her' (p. 577), *baḍahara sō anūpa ati tākē* 'its *barahal* fruits were unrivalled' (p. 41). *ohi* and *tahi* are mostly used with postpositions, *e.g.*, *ohi saṭi mat pāi jaba karanī* 'when I obtained competence from him' (p. 26), *ohi kuta dēkhai pācū* 'through him I was able to see' (p. 27), *nā hoi hoihai ohi kē rūpā* 'there shall be no one like him' (p. 11), *kinhesi tehi kaha bahula birāsū* 'for him he created many objects of enjoyment' (p. 5), *tehi tat adhika* 'more than that' (p. 195), *prathama jōti bidhi tehi kai sāji* 'the creator first created his light' (p. 14), *tehi kara gurū* 'his preceptor' (p. 26), *bījū tehi māhā* 'lightning in that' (p. 2), *tehi para* 'on that' (p. 64). They are used sometimes without postpositions, *e.g.*, *ohi na kāhu kai āsa nirāsā* 'to him there is no hope or despair from anybody' (p. 7), *nā ohi kuṭūba* 'there is no family of his' (p. 10), *tehi sājū* 'his trappings' (p. 5), *tehi prīti* 'owing to his love' (p. 14). *tāhi* is used without a postposition, *e.g.*, *dōsa tāhi jehi sūjha na āgū* 'the defect is his who cannot see before himself' (p. 138), *bāta na pūchī tāhi* 'did not ask him anything'

(p. 507). *tāsu* is used as genitive only, e.g., *janama bhā tāsu* 'his birth came' (p. 81).

NOTE.—At one place *tāsu* is used meaning 'her' (*nāgamatī nāgini mati tāsu* 'Nāgamatī—her intellect was that of a she-serpent', p. 188).

Tulsidās uses *tā* always with postpositions and *tehi* mostly with postpositions while *ohi* and *tāhi* without postpositions, for instance :

*tā sanu āi kinha chalu* ' (he) came and practised deception on (with) him ' (p. 286), *tā tē* ' owing to that ' (p. 164), *tā kahū bibudha naḍi baitaranī* ' for him (there is) Baitaranī, the river of the gods ' (p. 286), *cāri padāratha karatala tākē* ' the four achievements are under his palm ' (p. 175), *tehi para* ' above that ', *tehi tē* ' owing to that ' (p. 170), *tehi avasara* ' at that time ' (p. 161); *āna bhāti nahī pāvō ohi* ' I shall not get her otherwise ' (p. 60), *dēu daiu phiri sō phalu ohi* ' may fate give him that fruit again ' (p. 164), *kāhū baiṭhana kahā na ohi* ' no one asked him to sit down ' (p. 286); *ajasa peṭārī tāhi kari* ' having made her an object (box) of infamy ' (p. 162), *bhēṭata bharata tāhi ati prītī* ' Bharata embraces him with great affection ' (p. 232), *dharama niti upadēsia tāhi* ' to him should virtue and polity be advised ' (p. 185), *bacana bāna sama lāgaht tāhi* ' to her the words struck as arrows ' (p. 176). *tāsu* is the genitive, e.g., *bānī savinaya tāsu sohāfi* ' humble words of her liking ' (p. 169), *tāsu nirādara* ' his disrespect ' (p. 174).

In Nūr Muhammad *vā* and *tā* are always used with postpositions, e.g., *sabada bacana amrita rasa vā kē* ' the words of his speech are like nectar ' (p. 153), *ekahu bāra na vā kai tākō* ' nobody aims at him even once ' (p. 56); *buddhasēna rahu tā kō nāū* ' his name was Buddhasēna ' (p. 12), *tā mahā lākha bastu ki dhēri* ' in that there were heaps of lakhs of things ' (p. 9), *rājā tā para nirpa sarēkhā* ' the handsome king became enamoured of her ' (p. 13), *pūcheū tā sō* ' I asked her ' (p. 3). *vohi* (*vahi*) is used with or without postpositions,

*e.g.*, *jāñi vohi kē dēsa kahā* 'I am going to her country' (p. 21), *basai mana vohi* 'the mind takes an abode in her' (p. 43), *vohi ḍolat saba ḍolat* 'on her motion every one moves' (p. 46), *vahi darasana kā hañi mat bhukhā* 'I am hungry for her sight' (p. 28). *tehi* is generally used with postpositions, *e.g.*, *adhara tehi ka jō likhai citērā* 'if the painter paints her lower lip' (p. 13), *tehi nita sādhai jōga* 'for her he will practise Yōga' (p. 7), *tehi māñi* 'in that' (p. 8), but *rājakūara tehi rākhā nāñi* 'his name was fixed up as Rājakūara' (p. 7), *puni ānata tehi apanē niyarē* 'then brings him near herself' (p. 10), *rāja dōu jaga kō tehi chājā* 'the kingship of both the worlds fits him' (p. 1). *tāhi* is generally used without postpositions and expresses an accusative-dative sense, *e.g.*, *dēnhā rasanā tāhi bakhāñē* 'He gave me the tongue that I should praise Him' (p. 1), *rañciku tāhi na bhāvai* 'not even little appealed to him' (p. 13), but *hōta dharama nita tāhi majhārā* 'virtuous deeds are always done in that' (p. 14). Only a few cases of *tāsu* (genitive) are found, *e.g.*, *tāsu badana* 'her face' (p. 10), *tāsu bakhāna* 'her description' (p. 69).

The plural oblique form *unha* (*una*) has been used with postpositions in all the three texts, *e.g.*, Jāyasī: *taisa cahia puni unha kahā* 'again, to them such (a treatment) should be meted out' (p. 528), *unha kē rañgā* 'their colours' (p. 70), *nā unha kai vaha rūpa sohāi* 'neither was there her (respectful) beauty' (p. 445), *unha mahā ēka gurū jo kahāvā* 'amongst them there was one, called their teacher' (p. 431); Tulsī: *mat unha kara dāsā* 'I am his (respectful) slave' (p. 300), *samujhi parī mohi unha kai karanī* 'I was able to understand his deed' (p. 304); Nūr Muhammad: *una nita māgu saraga sukha bāsū* 'for them always beg for a happy residence in Heaven' (p. 136). The form *tinha*, *tina* (*tena*) is found in Jāyasī both with and without postpositions, *e.g.*, *disiṣa pāpa saba tinha kē bhāgē* 'all their sins were gone by the sight' (p. 425), *tinha mahā* 'in them' (p. 75), *ḍarapakt*

*rāi dēkhi tinha śhāḍhē* 'on seeing them standing, kings got frightened' (p. 63), *paduma gandha tinha aṅga bāsāhṭ* 'their bodies gave out a fragrance of lotus' (p. 49). In Tulsī and Nūr Muhammad, however, they are seen always with postpositions, for instance, Tulsī: *tinha kē mana mandira basaku* 'reside in their mind-temples' (p. 208), *jē tinha mahū baya biridha sayānē* 'those amongst them who were older in age and wise' (p. 200), Nūr Muhammad: *pūcheṭi tina kara tā sō nāū* 'I asked their name' (p. 3), *sō karihai tina kara bistārā* 'he will have their amplification' (p. 69), *tōha phāda tina kē gala hīrē* 'iron-snares will be diamonds on their necks' (p. 141), *cahū disa tina para bhāvara bhavāhṭ* 'on all sides the bees hovered on them' (p. 8). The accusative-dative forms *unhahṭ*, *unhai* and *tinhahṭ*, *tinhai* have been used without postpositions by Tulsī and Nūr Muhammad both, e.g., Tulsī: *tasa phalu unhahṭ dētū* 'I shall give her (respectful) a similar recompense' (p. 170), *tinhahṭ suhāi na nagara-banāvā* 'to them the city-decorations did not appeal' (p. 162), *tinhahṭ bilōki bilōkati dharanī* 'having seen them looks towards the ground' (p. 203), *tinhahṭ ko mārāi binu bhagavantā* 'excepting the Lord, who can kill them' (p. 305); Nūr Muhammad: *aura na kijai unhai nirāsū* 'and do not make them helpless' (p. 136), *jīu tinhai hai prīta tumhārī* 'your affection is life to them' (p. 51), *tinhai lai āvā* 'brought them' (p. 68).

(c) These forms are also used as Remote demonstrative pronouns. For instance:

Direct singular—Jāyasī: *asa vaha suā amōla* 'that parrot is so priceless' (p. 127), *sō pāvai vaha sīpa* 'he will get that mother of pearl' (p. 50), *āi so nārī* 'that woman came' (p. 134), *sō rājā* 'that king' (p. 39); Tulsī: *sō baidēhī sīvati mahī* 'that Sita sleeps on the ground' (p. 193), *soi bhārōsa mōrē mana āvā* 'that very assurance came to my mind' (p. 8), *vaha sukha* 'that happiness' (p. 85); Nūr Muhammad: *sō dina gayeu* 'that day has passed' (p. 52),



*darapana bica rahī vaha rānī* 'that queen was in the mirror' (p. 12), *vō prēmī kakaī* 'that lover says' (p. 6).

Direct plural—Jāyasī: *tehi sira phūla caḍhahī vei* 'those flowers are put on that head' (p. 53), *dahū kahū tōni ki vei padumanī* 'whether I am handsome or the rival is Padmini' (p. 134); Tulsī: *tē dina bītē* 'those days have passed' (p. 164); Nūr Muhammad: *gavanata hat vei tōi* 'those people go' (p. 54).

NOTE.—sg. *vei* and pl. *unha* (*una*), *tinha* are not used as demonstrative pronouns.

Oblique singular—Jāyasī: *ohi jaga bichurahi kitlu* 'how will they be separated in that world' (p. 31), *ohī chāha raini hoi āvai* 'by that very shade, night comes up' (p. 40), *tehi nāca* 'in that dance' (p. 60); *jaga kahā jiana dīnha tehi mūṭhī* 'with that hand he gave life to the world' (p. 17), *tā dina byādha bhaeu jiu-tēvā* 'on that day the fowler became the murderer' (p. 116); Tulsī: *tehi avasara āē laṣana* 'at that time Lakshmana came' (p. 161); Nūr Muhammad: *tā mukha kērā* 'of that face' (p. 11), *tā pagu raja kē ūpara* 'on the dust of her feet' (p. 99), *cētā vōhi samai cali āi* 'Cētā came at that time' (p. 69), *jō vahi mukha kō paragaṭa dēkhā* 'he who saw that face clearly' (p. 18), *bhā tehi bacana huṭē saṃsārā* 'the Universe was created by that word' (p. 5), *tehi ṭhāt* 'in that place' (p. 6).

Oblique plural—Jāyasī: *unha bānahī* 'by those arrows' (p. 177), *tinha tālahī* 'in those ponds' (p. 50), *tinha purukhanha kahā* 'to those men' (p. 308); Nūr Muhammad: *sapata ahai una ākhina kērī* 'oath of those eyes' (p. 71), *tena sarīra kō cīnhā* 'who recognises those bodies' (p. 59).

NOTE.—*unhahī*, *unhaī*, *tinhahī*, *tinhaī* are not used as demonstrative pronouns.

(d) Instances of the correlative adjective *tauna* 'that' are found in Nūr Muhammad, e.g., *kehi hila āni dharāyeu tauna sunāvahū mōhī* 'why did you allow yourself to be

caught tell me that' (p. 88), *siddha hōi apanē gana, sunai anāhada tauna* 'he who hears that Anāhada sound becomes an accomplished being' (p. 121).

## B. MODERN AWADHI

§ 241. Lakhimpurī has the following forms :

	sg.	pl.
dir. masc.	<b>ux, wāṣu }</b>	<b>ui</b>
„ fem.	<b>wax, wāṣi }</b>	
obl.	<b>ui, wāṣi</b>	<b>un (unṣi)</b>

For instance : **ux** or **wāṣu kāṣisī** 'he said', **wax** or **wāṣi kāṣisī** 'she said', **ui kāṣin** 'they (men or women) said', **ui kax derkhen** or **wāṣi kax derkhen** '(we) saw him (her)', **un kax** or **unṣi kax derkhen** '(we) saw them (men or women).'

(a) All these forms (excepting obl. pl.) are used as pronominal adjectives also, e.g., **ux larikax** or **wāṣu larikax** 'that boy', **wax gaxi** or **wāṣi gaxi** 'that cow', **ui** or **wāṣi larika kō** 'to that boy', **ui** or **wāṣi gaxi kō** 'to that cow', **ui larikax** 'those boys', **ui gaxix** 'those cows'. The pronominal adjective for obl. pl. also is **ui** (and not **un**, **unṣi**), e.g., **ui larikan kō** 'to those boys', **ui gaxin kō** 'to those cows'.

(b) There is considerable dialectal difference with regard to the forms of this pronoun. S., L., Br., R. and U. agree with Lmp. except that in Br., dir. pl. is **wōṣi** besides **ui**, in R., obl. sg. **wāi** besides **wāṣi** and **ui** and in U. (as well as in south L.) **wāṣi** is pronounced as **wōṣi** and there is one more obl. sg. form **uṣi**. The dir. sg. masc. is sometimes **wōx**. In F. masc. and fm. forms coincide in the sg. **wāṣi** or **wax** and the obl. sg. is **wāṣi** or **wāi**. In B. the sg. differs from Lmp. in having no difference of gender or case, **ux** being the common form with **uṣi** in the obl. sometimes. For instance : **ux kái** or **uṣi kái** 'his or her'. G., Fy., Sl., P. and A. do not observe any distinction of gender.

The masc. dir. sg. in all these is **uz** (P. has **oz** also) and the obl. sg. is **ofi** (G.), **wafi**, **oz** (Fy.), **wafi wai** (Sl.), **ofie** (P. and A.). The dir. pl. in G. is **wai**, in Fy. **wafi**, in Sl. **wai**. In P. and A. **pāic** or **sab** is added to the sing. to specify the plural. The obl. pl. is **un** in all the Eastern dialects; only Fy. has **wan** and P. (also A.) **on**, **onfi** besides **un**. Besides there is an accusative-dative form **unfi ai**. Bgh. in the singular has **waz** dir. and **wor** (**wafi**) obl.—and in the plural **ui** dir. and **un**, **unfi** obl.

(c) As in Lakhimpurī, the forms of this pronoun are used as adjectives also in all the dialects. In U. and parts of F. and R. the obl. is used as the subject also of past participle tenses.

(d) Remote Demonstrative Pronoun

The third person pronoun is also used as the remote demonstrative pronoun, there being no separate forms for the latter. The forms of this pronoun are used also as the correlative pronoun besides the forms of the correlative pronoun (see § 247).

### C. ORIGIN

§ 242. Like other Mod. IA languages we have three varieties of forms, viz. (1) *s-*, (2) *t-* and (3) *u-*, *w-* or *o-*. Possibly nowhere else do we find a variety so abundant as here. In Sanskrit there were forms of the Third person pronoun *saḥ*, *tat* etc. (which appear to have combined two pronouns: note *sasmin* in Vedic, Pischel p. 300) and of the Demonstrative pronoun *asau*, *amū* etc. (where also a combination of two pronouns is shown). A distinction of gender was maintained. We find that the distinction of gender is losing ground in the Prakrits. Early Awadhi has already entirely lost it. Of the three varieties of forms

(1) those with initial *s-* are connected with *saḥ* and *sā*, and E. Aw. *sō* (modern *soi*) exactly represents *saḥ* of

Sanskrit<sup>1</sup>. On account of frequency of use and being a monosyllable it has maintained itself. Its use for the plural is modern (post-Middle-Indian) on the analogy of nouns. *ā*, used as plural only, is on the model of *ī*, *ū*, *ē*.

(2) *t*-pronouns are attested by the variety of forms in the Prakrits. Nominative *taum* goes back to *taṃ* + *ma* (< *taṃ punaḥ*) of the Prakrits, Nom. sg. *ta* in Eastern Awadhi dialects is Māg. Nom. -*ē*, *taḥ* is its oblique *tā* with postpositions was another oblique derived from *taṃ*, a later and fresh form of the same is *tāsu*<sup>2</sup> and *tāhi* is the superimposed oblique. Nominative plural *tē* (*ta*) is in line with other pronouns while *tix* is a new formation. *tei* appears to be the emphatic of *tē*. *tinha*, *tenha*, *tinḥ*, *tin* are the oblique forms based on the ancient genitive plural -*nām* like nouns.

(3) It is difficult to find the derivation of the pronouns in *u*-, *o*- or *e*-. We have no forms in old Indo-Aryan (except *avāḥ* in R. V., vide Chatterji § 572) or in Middle Indo-Aryan which might be called the ancestors of our modern forms. Chatterji observes that the *ava* base, though not attested by literary dialects, must have been current dialectically. It was current in Iranian and Dardic. But it seems a little strange that none of its forms should have been shown by the Prakrits which have such a variety of pronominal forms. Their first use is found in the Apabhramśa (Chatterji, p. 837). I should offer another explanation as an alternative. The proximate demonstrative has initially *i*-*e*-; on its analogy the remote demonstrative came to be indicated by forms with *u*-*o*- as the initial sound. Once *this way* of expression is taken into a language, the

<sup>1</sup> Prof Chatterji, however, thinks that Hin *soi* < *soṃ* < *soḥ* < *sa-ha-h*, while Skt. *saḥ* > *oḥ* > *su*.

<sup>2</sup> Prof. Chatterji thinks that *tāsu* and other -*s*- forms are loan-words from literary Apabhramśa.

variety of forms would result from an analogy with the forms of the Proximate demonstrative pronoun :

Proximate	Remote
ī	ū
ē	ō, vō
yehu	wahu, oku
yā	wā (vā)
ehi	ohi, wahi
inha	unha

In Modern Awadhi the western dialects observe the distinction of gender just as in adjectives. In Early Awadhi no distinction of gender in pronouns is attested by the texts which all belong to the Eastern Hindi area. The same applies to the Proximate Demonstrative.

### Proximate Demonstrative Pronoun

#### A. EARLY AWADHI

§ 243. The forms of this pronoun are generally found in all the three texts as adjectives and seldom as pronouns except in Tulsīdās. The orthography transcribes *ya* and *e* and *ye* separately, but like modern Awadhi, there does not appear to have been any difference in pronunciation in Early Awadhi as well.

direct	sg.	pl.
	J. <i>yaha, yahu</i>	
	T. <i>yaha, yahu, eha, ehu</i>	ē, yē
	N. <i>yaha</i>	yēi, yaha
oblique		
	J. <i>ehi</i>	
	T. <i>ehi</i>	inhahē, inahē inha
	N. <i>ehi, yā</i>	ina

(a) Direct—Jāyasī: *yaha pachitāu calaī binu sēvā* 'this is the regret that I am going without having served you' (p. 90), *kō yaha bāta pitā saū cālāi* 'who can start this talk with father' (p. 399), *ratanasēna yahu tahā narēsū* 'this

Ratnasena is a king. there' (p. 616). In one instance the form *iha* is found (*tā kara ihai jo khānā pianā* 'this only is his meat and drink', p. 7). *Tulsī*: singular—*yaha suni* 'having heard this' (p. 168), *yaha bicāri* 'having considered this' (p. 179), *yaha bicāru ura āni nṛpa* 'the king having put this thought in his mind' (p. 158), *ēka kahaht yaha bāta aīhā* 'some say that this (thing) is untrue' (p. 176), *mohi sama yahu anubhayeu na dūjē* 'no one else has experienced this as much as I have' (p. 158), *bimala bamṣa yahu anucita ēkū* 'in the untarnished family, this one is improper' (p. 161), *bhayeu punīta āju yahu gēhū* 'this house has become sanctified to-day' (p. 161), *yahu kucālī kachu jāna na kōi* 'this evil machination nobody know' (p. 166), *eha sudhi pāi prayāga nivāsī* 'inhabitants of Prayāg, on getting this news' (p. 199), *satya kahehu giribhava tanu ēhā* 'you have truly said that this body was born from a mountain' (p. 38), *jadyapi eha samujhata haṭi nīkē* 'although I understand this well' (p. 226), *bharata bhuāla hōht ehu sēcī* 'Bharata will become a king, this is true' (p. 165), *sakhā parama paramāratha ēhū* 'my friend, this is the best objective' (p. 193); plural—*ēka kahaht ē sahaṣa suhāē* 'some said: these are naturally beautiful' (p. 204), *ē dōū dasaratha kē dhōṭā* 'both of these are the fondled children of Daśaratha' (p. 96), *yē priya sabahṭ jahā lagi prānī* 'these are dear to all living beings' (p. 94). Nūr Muhammad: *ēka kahā yaha bhā ma'avārā* 'one said: he has become mad' (p. 62), *guruṣana sō yaha binatiya mōrī* 'this is my prayer before the elders' (p. 4), *yei dasa kāmīni samgī, haṭ jōgī tohi jōga* 'O yogin, these ten loving women are thy fit companion' (p. 83), *haṭ hatyāre nayana yaha tērē* 'these, thy eyes, are murderous' (p. 62). In one case the form is *iha* (*ihai agama kō pantha* 'this is the path to the unreachd', p. 26).

(b) Oblique—*Jāyasī*: *jei na hāṭa ehi līnha besāhā* 'whoever did not purchase anything in this market' (p. 56), *ehi misa laharai dēi* 'for this reason, sets up waves'

(p. 98), *ehi bana rakata gaī hama āū* 'our life-span has finished up in this forest' (p. 112).

NOTE.—The oblique has been used as inanimate object in several cases, e.g., *ghara paīṭhata pūchaba ehi hārū* 'when I enter the house, they will ask about this necklace' (p. 103), *āvahu ehi bana chāḍi parāhi* 'come let us leave this forest and run away' (p. 112). In an emphatic (inclusiv) form we find direct : *ehū kaha asa mayū karēhū* 'do show favour on this also' (p. 470) and in one case the form is *ei* : *ei bikha-cūrai saba budhi ṭhagī* 'this food-poison robbed me of all wisdom' (p. 113).

Tulsīdās : singular—*ehi tē adhika dharamu nahī dūjā* 'there is no better virtue than this' (p. 181), *pālava baithi pēḍu ehi kāḷā* 'the tree has been cut by this (her) sitting at the top' (p. 175), *ehi tau rāma lāi ura līnhā* 'Rāma himself has embraced this one' (p. 233), *ehi avasara* 'at this time' (p. 160), *ehi pāpinihi sūjhi kā pareū* 'what did this sinner think?' (p. 175). In one case the form is *yehi* (*rāma-pēma-bhājana bharata baṛē na yehi karatūti* 'Bharata was loved by Rāma and was great not on account of this accomplishment' p. 283). In another case the direct *yahu* has been used as oblique (*yahu kula ucita rāma kaha ṭikā* 'in this family, it is proper to give coronation to Rāma', p. 164); plural—*inha kai dasā na kahēū bakhānī* 'I have not given details of their state' (p. 40), *jani sapanēhu inha kē basa hōhū* 'do not be under their control even in dream' (p. 186), *ehu saba bhā inha ākhina āgē* 'all this has occurred before these very eyes' (p. 222), *taru-bara bāsa inhahī bidhi dīnhā* 'the Creator gave these, residence under a (good) tree' (p. 204), *inahī haraṣapraḍa barāṣā ēkā* 'to these the rainy season gives great joy' (p. 320).

Nūr Muhammad: *ehi kārana mat līnhēū* 'for this reason, I have taken' (p. 43), *ēhi samujha ḍara mānata jīū* 'understanding this he is afraid at heart' (p. 58). In one case the form is *yēhi* (*rahiyē yēhi nagara bairāgi* 'O yogin, live in this town', p. 3) and in another *ihī* (*ihī kājā* 'for this reason', p. 30), *yā tē bhālō na aura* 'nothing is better

than this' (p. 43), *yā tē tchi kacku hātha na āvā* 'owing to this he obtained nothing' (p. 60), *yāhī sō* 'by this very (thing)' (p. 56), *yāhū para* 'even on this' (p. 45), *ina kō bica* 'between these' (p. 3)

NOTE—In a few cases direct *yaha* is found used with an oblique substantive, e.g., *yaha sapanā ki bāta para* 'on this mention of the dream' (p. 11), *yaha jaga mō* 'in this world' (p. 171).

## B. MODERN AWADHI

§ 244. Lakhimpurī has the following forms:

sg.	pl.
dir. masc. <i>iu</i> , <i>jañu</i> }	
„ fem. <i>jai</i> , <i>jañi</i> }	<i>ix</i>
obl. <i>ix</i> , <i>eñi</i>	<i>in</i> , <i>inñi</i> .

For instance: *iu* or *jañu gawax* 'this (man) went', *jai* or *jañi gai* 'this (woman) went', *ix hañ* 'these (men or women) are'; *ix kar* or *eñi kar khawaxox* 'feed this (man or woman)', *in* or *inñi kar khawaxox* 'feed these (men or women)'.

(a) Of the dialects S., L., U. and F. agree with Lmp. Br. and R. have *eñu* masc. dir. sg. and *jai* fem. dir. sg. and the other cases are the same as in Lmp. Br. has dir. sg. masc. *iu* and dir. pl. as *ix* or *jai*, everywhere else it has *ix*. G., Fy., Sl., P. and A. do not observe distinction of gender, the dir. sg. being *ix* everywhere and the obl. sg. *ix* or *jai* (e.g., Fy. *ja kare*) *eñi* and *ex*. The dir. pl. is *jai* (G., Fy., Sl.) and *ex* (P. and A.). The obl. pl. is *ix* in G., Fy. and Sl. and *en* in P. and A. Bgh. has *jai* dir., *jañi* or *jai* obl. sg., *ex*, *eñi* dir. pl., *jan*, *janñi* obl. pl.

(b) In all the dialects the forms of this pronoun are used as adjectives also except that in Lakhimpurī the dir. pl. is used as the obl. pl. also in adjectival uses. For instance: *ix larikar axjer* 'these boys came', *ix larikan ko maxrau* 'beat these boys'. In U. the obl. pl. is used as



the subject of past participial verbs, *e.g.*, **infi mairraz** 'these beat (me)', **infi larikan ham kar mairraz** 'these boys beat us'.

### C. ORIGIN

§ 245. Sanskrit had two bases *idam* and *etad*. In Awadhi we do not find any descendants of the former. *yahu*, *ehu* both go back to *ēṣaḥ* and *iu* is further decay of the same form. The existence of *iu* and *ehu* side by side in modern Awadhi can be explained by the difference in time at which their ancestors came into the language—*eso* and *ehu* must have been used side by side. In *yaha*, *eha* and *yā* there is the history of *ēṣā*. *ē* goes back to *ēlō*; *yē*, *yei* and *jāi* also are closely connected with it.

*ix* appears to be a fresh formation. The oblique *inha* (*ina*, *in*) is a regular form from *i* and *inhakt* is a super-imposed oblique.

### Relative and Correlative Pronouns

#### A. EARLY AWADHI<sup>1</sup>

##### § 246.

	sg.	pl.
direct		
J. <i>jō</i> , <i>jei</i>		<i>jei</i> , <i>jō</i> , <i>jinha</i>
T. <i>jō</i> , <i>jehi</i>		<i>jē</i> , <i>jinha</i>
N. <i>jō</i> , <i>jet</i>		<i>jina</i> ( <i>jena</i> )
oblique		
J. <i>jā</i> , <i>jehi</i> , <i>jāsu</i>		<i>jinha</i>
T. <i>jā</i> , <i>jehi</i> , <i>jāhi</i> , <i>jāsu</i>		<i>jina</i> , <i>jinha</i> , <i>jinhakt</i> , <i>jinhakt</i> ;
N. <i>jā</i> , <i>jehi</i>		<i>jina</i>
adjective	<i>jauna</i> ( <i>javana</i> )	

(a) Direct singular—In all the three texts *jō* is found as the subject or as inanimate direct object while *jei* (*jehi*) as

<sup>1</sup> The forms of the correlative have been shown above under § 240.

the subject of transitive participle verbs only. For instance :

**Jāyasi :** *ḍosara nāht jo sarabari pāvā* 'there is no one else who has obtained equality' (p. 8), *marai jo calai gaṅga gati tēi, tehi dina kahā ghaḍi kō dēi* 'he who is going to die and to take the shelter of the Ganges, to him who is it that appoints the auspicious day and the hour?' (p. 242), *jō ḍolāu sō ḍolā* 'what he moves, moves' (p. 11), *sasi caudasi jō dāi savārā, tēhū cāhi rūpa ājiārā* 'the moon of the 14th date which the Creator has made beautiful—his beauty was brighter than its' (p. 21); *jei mukha dēkhā tei hasā* 'whoever saw the face, laughed' (p. 33), *duhū jaga tarā nāū jei līnhā* 'whoever took (remembered) the name, crossed both the worlds' (p. 15), *jei jiu dīnhā* 'who gave life' (p. 2).

**Tulsīdās :** *baranātī raghubara-bimala-jasu, jō dāyaku phala cāri* 'I describe the untarnished glory of the best of Raghus, which gives the four fruits' (p. 157), *munirāja kara joi joi āyasu hōi . . . bēgi karahu soi sōi* 'whatever be the order of the great sage, quickly obey that' (p. 159), *anna so joi joi bhōjana karaī, soi soi tava āyasu anusarāi* 'whoever eats that food, he will obey your orders' (p. 74), *jō jehi bhāva nika tehi sōi* 'whatever appears good to one, for him that is good' (p. 5), *baia so lunia lahia jō dīnhā* 'whatever is sown is reaped, whatever is given is obtained' (p. 163), *jehi rāura ati anabhala tākā, soi pāihi ehū phalu paripākā* 'he will obtain the fruit of this who has aimed at your evil' (p. 165). *dīnhā hamahī jei tōcana-lāhū* 'who gave to us a gain for our eyes' (p. 205).

**Nūr Muhammad :** *jō asa bhāria bhāra uṭhāi* 'who lifts such a heavy load' (p. 22), *jō nabha au mahi kō bala harā* 'who robbed the earth and the sky of their strength' (p. 22), *jō baca bhākhai adhara tumhārā* 'which words your lip speaks' (p. 14), *kāḍhai sōi bara jō hōi* 'he who will draw up will be the bridegroom' (p. 17), *jet nidrā rasanā para līnhā, bandhu māsa tei bhōjana kīnhā* 'he eats the flesh of his relatives who remains quiet (lit. who takes sleep on his

tongue)' (p. 143), *paṭa bāhara jet pāva pasārā* 'who stretches the feet beyond the cloth' (p. 43).

Direct plural—

Jāyasi: *bhā faga adala dīna jō āyē* 'on whose accepting the religion, justice was established in the world' (p. 16), *bhae dharami jei pādḥata sikhē* 'those who were well-read, became virtuous' (p. 15).

Tulsīdās: *jē* is used with all verbs while *jinha* only with past participle verbs, e.g., *jē nija bhagata nātha tava ahahē* 'O Lord, those who are your own devotees' (p. 67), *jē pura gāva basahē maga māhē, tinahē nāga-sura-nagara sihāhē* 'the cities of the Nāgas and the gods praise those cities and villages which lay on their way' (p. 201), *jē priya parama kaikai kēri* 'who were very dear to Kaikēi' (p. 176), *jinha paṭhaē bana bālaka aisē* 'who sent such boys to the forest' (p. 192), *prathama jāi jinha bacana sunāē, bhūṣana basana bhūri tinha pāē* 'Those who first gave the news, they got many ornaments and clothes' (p. 160).

Nūr Muhammad: *jina bina khambha akāsa sāvārā* 'who (respectful) has arranged the sky without pillars' (p. 1), *jena pahirā añjana pahirāvā* 'those (eyes) which have put on the collyrium-clothes' (p. 71).

(b) Oblique singular—In all the three texts *jā* has been used always with postpositions. For instance:

Jāyasi: *kinha sabai asa jā kara* 'whose creation all this is' (p. 2), *jā kahā hōi aisa kanahārā* 'for whom there is such a leader' (p. 24), *jā satī vei hērahē cakhu nārī* 'towards whom those women look with their eyes' (p. 49).

Tulsī: *jā tē avadha anātha na hōi* 'by which Avadha may not be without a Lord' (p. 194), *sādhu samāja na jā kara lēkhā* 'who is not counted in the assembly of the good' (p. 231).

Nūr Muhammad: *jā kahā karatā darasa dekhāeu* 'to whom, O Lord, you showed yourself' (p. 2), *kinhā dina kāraja hai jā sō* 'He has created day, by which action is

possible' (p. 1), *jā kē hiṛ larika budhi hōi* 'who has childish thoughts in his mind' (p. 4).

*jehi* in Jāyasī is found both with and without postpositions while in Tulsī and Nūr Muhammad it is generally found with postpositions, e.g., Jāyasī: *kīnhesi amī jiai jehi pāi* 'He created nectar by obtaining which one is enlivened' (p. 6), *kīnhesi daraba garaba jehi hōi* 'he created wealth by which one has pride' (p. 5), *ādihu anta rāja jehi chājā* 'whose rule is grand from beginning to end' (p. 8), *sō pai marama jānu jehi nāhī* 'he only knows the value (secret) who has not (got them)' (p. 12), *calai utāila jehi kara khēvā* 'whose paddling (of the oars) is very rapid' (p. 26), *jehi kai asa panihārī sō rānī kehi rūpa* 'what beauty must that queen have, whose water-carriers are such' (p. 49), *dīnhesi kañṭha bōli jehi māhā* 'He has given a throat in which there is speech' (p. 12); Tulsīdas: *soi saba bhāti mōra hitakārī jehi tē rahai bhuālā sukhārī* 'he is in every way my benefactor with whom the king remains happy' (p. 188), *jehi na hōhī dukha dīna* 'by which (my mothers) are not distressed by misery' (p. 189); Nūr Muhammad: *jehi ka prēma mahā hiyā* 'whose heart is in love' (p. 6), *jehi dēkhetū nisa māha* 'whom I saw at night' (p. 12).

NOTE.—Both in Tulsīdas and in Nūr Muhammad *jā* and *jehi* are found used as adjectives, e.g., *jā mana jāmā prēma rasa* 'in which mind love sentiment has taken a root' (N. p. 6), *jā dīna prēma hākārī āvā* 'on which day, love comes to call' (N. p. 24), *jehi jehi jōni karama basa bhramahī* 'in whichever birth we have to roam according to our karma' (T. p. 166), *tōra kahā phura jā dīna hōi* 'your word will turn out to be true on which day' (T. p. 163), *jehi phāṛū* 'at which place' (N. p. 2), *jehi rānī kara* 'of which queen' (N. p. 20).

*jāhi* and *jāsu* are used without postpositions, the former in the sense of accusative-dative and the latter of genitive, e.g., *aribasa daiva jāvāi jāhi*, 'whom fate keeps alive under the enemy' (T. p. 165), *jāhi dīna para nēha* 'who has affection

for the poor' (T. p. 3), *jāhi dharahṭ muni dhyāna* 'whom the sages keep in mind' (T. p. 55); *barābhā darai catura-mukha jāsū* 'Brahmā who has four faces is afraid' (J. p. 587), *jāsu bhajana binu jarani na jāi* 'without the prayer of whom, the fire (anguish) is not removed' (T. p. 159).

NOTE.—In one case the form is *jisu*: (*saba sidhi sulabha japata jisu nāmū*, 'by meditating upon his (whose) name all the accomplishments become easy' (T. p. 52).

Oblique plural—*jinha* (*jina*) is used with postpositions while accusative-dative *jinhahṭ* (*jinahṭ*) without postpositions, e.g., *dara nisāna saba jinha kē bājā* 'at whose doors the military music always played' (J. p. 72), *para hita-hāni lābha jinha kērē* 'for whom gain consists in others' loss' (T. p. 4), *para hita ghṛta jinha kē mana mākhī* 'whose minds are like flies in the butter in the shape of others' good' (T. p. 4), *kahā bahuta jena kī mati phērī* 'turned their thoughts by saying a great deal' (N. p. 100); *rāma carana-paṅkaja priya jinhahṭ* 'to whom the lotus-feet of Rāma are dear' (T. p. 190), *sumirata jinahṭ rāma mana māhṭ* 'whom Rāma remembers in his mind' (T. p. 242).

(c) The relative adjective *jauna* (*javana*) 'which' is found in the texts and changes for gender, e.g., *jaunahi bhāti* 'in whichever way' (J. p. 297), *bañcehu mōhi javani dhari dēhā*, *soi tanu dharahu* 'take that body having put on which you have deceived me' (T. p. 62).

## B. MODERN AWADHI

§ 247. Lakhīmpurī has the following forms:

	sg.	pl.
Relative.		
dir.	jox, jaun	jox, jaun, jix
obl.	jix, jefi	jīn, jīnī
Correlative		
dir.	sox, taun	sox, taun, tix
obl.	tix, tefi	tīn, tīnī

For instance : **jox** or **jaun** **jaiz** **kariz** **soz** or **taun** **taiz** **paziz** 'as one will do so one will get', **jox** or **jaun** or **jiz** **jaifiaĩ** **soz** or **taun** or **tiz** **maru** **khafiaĩ** 'those who will go will be beaten'; **jiz** **kaz** or **jesfi** **kaz** **bolaxoz** **tiz** **kaz** or **tesfi** **kaz** **khazi** **ko** **deru** 'give (something) to eat to him (or her) whom you call', **jin** **kaz** or **jinf** **kaz** **bolaxoz** **tin** **kaz** or **tinfi** **kaz** **khazi** **ko** **deru** 'give them (something) to eat whom you invite'.

(a) Of the dialects S., L., U. and F. agree with Lmp.; in B., R. and Br. **jesfi** only is used as obl. sg. and **jex** instead of **jiz** in the dir. pl.; similarly in the correlative **tesfi** and **tex**. Of the Eastern dialects G. has commonly **jaun** : **taun** and **jex** : **tex** for both the numbers in the direct and **jex**, **jesfi**, **tex**, **tesfi** sg. and **jenh**, **tenh** in the obl. Similarly, Fy. and Sl. have **jex**, **sez** very commonly and **jaun**, **taun** rarely. P. has

sg.	pl.
dir. <b>jox</b> , <b>jaun</b>	<b>jox</b> , <b>jaun</b> , <b>jex</b>
obl. <b>jex</b> , <b>jesfi</b>	<b>jen</b>
dir. <b>tawān</b>	<b>tawān</b>
obl. <b>tex</b> , <b>tawānex</b>	<b>tawānen</b>

Similarly, A. Br., R. and Fy. have an accusative-dative case in the plural **jinfai**, **tinfi**. Bgh. has **jaun** **taun** dir. and **jjafii** **tjafii** obl. sg. and **jjanh** for dir. and obl. plural.

(b) The forms of the Third Person pronoun are freely used in place of those of the Correlative, e.g., **jaun**, **ux**.

(c) In all the dialects the forms of this pronoun are used as pronominal adjective also. Such dialects as have a change in adjectives for gender (see § 219) change this adjective also, e.g., Lakhimpurī **jaunij** **laūrijaz** : **jauniz** **laūrijaz** etc. In Lmp. **jiz** : **tiz** are commoner than **jin** **jinf** : **tin** **tinfi** while in R. the latter are commoner than the former.

Of the Eastern dialects G. and P. report change of gender in the case of this adjective, G. **jauniz** : **tauniz**, P. **jawnix** : **tawnix**.

## C. ORIGIN

§ 248. The initial sound of this pronoun is *j*-Skt. *y*- of ancient relative. **jox** (*jō*) represents Skt. *yaḥ*, Pkt. *jō* while **jex** (sing.) is the Māg. Nominative sg. **JAUN** (*jauna*) represents *yaḥ punaḥ* (Chatterji, p. 842) which was regarded in Middle Indian as one group. *yaḥ* maintains itself as *jō* being a monosyllable while *yaḥ punaḥ* has disintegration first into *ja uṇa* and then into *jauna*, **JAUN**. The interchange of the vocable *-u-* with *va* through *vu* is a regular feature.

Early Awadhi *jei*, *jehi*, *jex* shown under the direct case are really oblique forms (being used as subject in participial construction) derived as Māg. *jē + hi* the regular oblique termination. The other oblique *jā* is *yasya* through *jassu*, *jāsu*, *jāhu*, *jāh*, *jā*. We find *jāsu* used side by side with *jā*—the latter has lost its oblique sense and requires a postposition. *jāhi* should be taken as a superimposed oblique. Modern oblique **jix** and pl. dir. **jix** are modern formations; the use of *jō* for plural in the texts is modern, on the analogy of nouns; *jē* (dir. pl.) represents Skt. *yē* and *jei* is its emphatic form. *jina*, *jinha*, *jena*, *jenha* are oblique forms of the plural, on the analogy of nouns, based on *-nām* and *jinhah* is a superimposed oblique.

## Interrogative Pronoun

## A. EARLY AWADHI

## § 249.

direct		sg.	pl.
	J., T., N.	<i>kō, kei</i>	<i>kē</i>
oblique	' J., T., N.	<i>kā, kehi, kāhi, (kāsu)</i>	
inanimate	J., T., N.	<i>kā, kāha</i>	
adjective	J., T., N.	<i>kavana (kauna)</i>	

(a) Direct—*kō* is used with all verbs while *kei* (*kehi*) with past participle verbs only, e.g., *kō pūchai* 'who asks?' (J. p. 123), *kō suri mō satī pāvai* 'who can obtain equality -

with me?' (J. p. 83), *bharata sarisa priya kō jaga māhī* 'who is so dear as Bharata in this world?' (T. p. 160), *kō na kusāṅgati pāi nasāi* 'who is it that does not perish when fallen in bad company?' (T. p. 167), *tā kō mūrda kō likhi pārai* 'who can paint her picture?' (N. p. 13), *kō piya tērā* 'who is thy beloved?' (N. p. 58), *kei yaha basata basanta ujārā* 'who has made this flourishing spring desolate?' (J. p. 445), *kei tava nāsā kāna nipātā* 'who has cut your nose and ears?' (T. p. 304), *kei dārā* 'who has put?' (N. p. 123).

(b) Oblique—*kā* is always used with postpositions, e.g., *kā saū karatū barōka* 'with whom shall I perform the engagement ceremony?' (J. p. 83), *asa nārāga dahū kā kahā rākhē* 'no one knows for whom such oranges have been kept?' (J. p. 201), *kahe na dhyāna dhana kā para dīnhē* 'the lady does not say on whom she has fixed her attention?' (N. p. 36), *mana sō kā kahā sumirai kōū* 'who may remember whom in his mind?' (N. p. 107); *kehi* and *kāhi* are used with or without postpositions, e.g., *dahū kei jōga dāi asi gadhī* 'for whom, has the Creator created her fit?' (J. p. 83), *kehi kahā kavāla bigāsā* 'for whom has the lotus bloomed?' (J. p. 183), *gāla karabu kehi kara balu pāi* 'whose support shall I get, to be able to be proud?' (T. p. 163), *naht jānahū bāura kehi nēh* 'I do not know for whom he is mad?' (N. p. 55); *kahau so pīra kāhi binu khāgā* 'tell us your trouble, without whom are you miserable?' (J. p. 223), *vyaratha kāhi para kījia rōṣū* 'on whom should anger be shown uselessly?' (T. p. 224).

*kāsu* is genitive, e.g., *kahia hōi bhala kāsu bhalāi* 'please say, whose good can come about?' (T. p. 261).

(c) The inanimate interrogative pronoun is used to denote 'what?'. It is used in the direct, the oblique of the animate serves for the oblique of the inanimate also. For instance: *kā baranaū* 'what shall I describe?' (J. p. 61), *karatū kā bhāi* 'hullo! what shall I do?' (T. p. 28), *kā jānai sukha bhōga bhulānā* 'what shall a man who forgets



himself in the enjoyment of happiness, know?' (N. p. 11), *na janatī kāka hoihi kabilāsā* 'I do not know what shall happen in Kailāsa?' (J. p. 468), *aba dhatū bidhihi kāka karaniyā* 'what will the Creator do now?' (T. p. 214)

(d) The pronouns given above are also used as adjectives, e.g., *kahu kehi rañkahi karatū narēsū* 'tell me which poor person I shall make a king?' (T. p. 167), *kehi dēsa* 'in which country?' (N. p. 40).

The adjective *kavana* (*kauna*) is very generally used in all the texts. It changes forms for gender in Jāyasī generally and in Tulsīdās always while never in Nūr Muhammad. It changes for case in all the texts. For instance :

Jāyasī: *kaunu utara pāubi* 'what answer shall we have?' (p. 97), *na janatī kaunu pavanu lei āvā* 'God knows which wind has brought (it)?' (p. 104), *kauni mati matī* 'what opinion has been held?' (p. 223), but *kavana bhāti* 'in which way?' (p. 11).

Tulsī: *kāranu kavanu* 'what is the reason?' (p. 172), *kavani bipati bari bhārī* 'what great calamity?' (p. 312), *kavani āsā* 'what hope?' (p. 177), *kavanē avasara* 'on what occasion?' (p. 169).

Nūr Muhammad: *kavana pantha tat lūnhā* 'what path hast thou taken?' (p. 58), *kavana jāta hai* 'what is thy caste?' (p. 45), *kauna bhalāi* 'what goodness?' (p. 29), *rākhai kaunē māna* 'in which way will (he) keep?' (p. 92).

## B. MODERN AWADHI

§ 250. Lakhīmpurī has the following forms :—  
animate

	sg.	pl.
dir.	koz, kAun	koz, kAun
obl.	kiz, kefi	kin, kinī
inanimate		
dir.	kaz	
obl.	kazfex, kefi	

For instance: **kox** or **kaun arwax hai** 'who has come?', **huāx kox** or **kaun raſſaĩ** 'who were there?', **kix kax** or **keſi kax bolaxeu** 'whom (sg.) did you call?', **kir kax** or **kinſi kax bolaxeu** 'whom (pl.) did you call?'.

(a) Of the dialects, S., L. and U. agree with Lmp., F. has obl. sg. as **kaſi**. B. has obl. sg. as **keſi** and obl. pl. as **kaun**. Br. dir. is like Lmp., only **kaun** is pronounced as **kaunz**; obl. sg. is **keſi**, **koſi** and obl. pl. does not differ from Lmp. In R. obl. sg. is **kaſi**. All the Eastern dialects have only one form for the dir. sg. and pl. viz., **kex**; this is also sometimes used as obl. otherwise **keſi** or **keſi** is used in the sg. and **ken** in the pl. **kaun** is rarely used in the Eastern dialects, the form in P. being **kawan**. Bgh. has **kaun** dir., **kjaſi** obl. sg. and **kian**, **kjanſi** as both dir. and obl. plural. Inanimate dir. is **kaxſi**, obl. **kaix**. In G. the obl. forms **kaunex**, **kauniz** are used.

(b) In all the dialects the inanimate dir. 'what?' is **kax**. The obl. differs. Lmp., S., L., U., F., B., Br. have **kaxſex**, R. **kaxſex**, **kaſi**, G., Fy., Sl., P. and A. have **keſi**, **kaxſex**, **kethuax** and **kethax**, **kaxſex** or **keſax**, e.g., **kethax se bādarowan ko hārkiz** 'with what shall I drive the monkeys?'.

(c) All the dialects use **kaun** as the pronominal adjective and modify it according to case and gender (§ 219) as they do in the case of ordinary adjectives. For instance:

Lmp. **kaunĩ laũŕijax** 'which girl?', **kauniz laũŕija ko** 'to which girl?', **kaunex larikawa ko** 'to which boy?', S.E. Sultānpurī: **kaunex tarax** 'in which manner?', **kaunex saimain se** 'with what preparation?'.

## C. ORIGIN

§ 251. The history of the Interrogative pronoun is closely allied with that of the Relative pronoun, e.g., **kox** represents **kaḥ**, **kex** < Skt. **kē**; **kei**, **kehi**, are oblique forms, **kā**

is based on *kasya*; *kauna* < Pkt. *ka + uṇa*; Mod. **kañi** < Early Aw. *kāhi*; **koñi** is absolutely modern.

Here, however, we find that the distinction between animate and inanimate is observed in Modern Awadhi and is attested by Early Awadhi. This is very clear for the direct—animate *kō*, inanimate *kā*. What is the derivation of this *kā*? Skt. had *kiṃ* for the neuter, but that has survived only as *ki* indeclinable. Besides *kā*, Early Aw. has *kāha*. Is this *ha* merely emphatic? The forms **kethax**, **kethuax** and **kaxfex** also are untraced historically.

### Reflexive Pronoun

#### A. EARLY AWADHI

##### § 252.

direct

J., T. *āpu* (*āpuna*), N. *āpa*

oblique

J., T. *āpu*, *āpuhi*, N. *āpa*, *āpuh*

adjective

masc. dir. J., T. *āpana*, *āpuna*, *apāna*,  
N. *āpana*, *apanō*, *āpanō*, *āpinu* (*āpa*),

fm. J., T. *āpani*, fm. obl. T., N. *apani*, *āpani*

masc. obl. J., T. *apanē*, N. *apanē*, *āpanē*, *apānē*,

(a) Direct—e.g., *guru hoi āpu kinha jaga cēlā* 'himself becoming the preceptor, he made the world his pupil' (J. p. 132), *sabahi khiāvai āpu na khāi* 'he feeds all but himself does not eat' (J. p. 7), *rāma jāsu jasa āpu bakhānā* 'whose glory Rāma himself has sung' (T. p. 12), *āpu lasana para baiṭheu jāi* 'himself he went and sat near Lakshmana' (T. p. 192), *līnha vidhavapana apajasu āpū* '(she) herself obtained widowhood and infamy' (T. p. 227), *āpa dharama dēhi hai rājā* 'the king himself is incarnation of Dharma' (N. p. 15), *rājā rahai āpa tehi māhī* 'the king himself lives in that' (N. p. 8).

NOTE 1. Besides being used as a subject, *āpu* is found used as (animate) object also in the following instances: *guni na kō āpu sarāhi* 'no skillful person praises himself' (J. p. 130), *nindahi āpu sarāhi nisādahī* 'having admired Niṣāda, they censure themselves' (T. p. 236).

NOTE 2. In Tulsī there is one instance of *āpuna* (*āpuna caleu* 'himself went' p. 79).

(b) Oblique—*āpu* or *āpa* is used with postpositions while *āpuhi* (-t) without them, e.g., *āpu āpu kaha hōihi* 'every one will be (busy) for one's own self' (J. p. 97), *āpu āpu mahā rōdana karahī* 'weep amongst themselves' (J. p. 113); *jāni āpu para nēhu* 'having known (their) affection for himself (Lakshmaṇa)' (T. p. 211), *bōlē bacana āpa mahā mīthē* '(they) spoke sweet words amongst themselves' (N. p. 101), *ēka pāva dē āpa para* 'putting one foot on thyself' (N. p. 51); *risa āpuhi budhi aurahi khāi* 'anger harms self while wisdom another' (J. p. 145), *jō jānai sata āpuhi jārā* 'he who knows the truth, burns himself (his self)' (J. p. 323), *barabhāgini āpuhi anumānī* 'having considered themselves very lucky' (T. p. 240), *jaga au āpuhi kasa pahicānō* 'how do I take myself and the world?' (N. p. 3), *cēlā āpuhi jāni* 'having considered myself to be a disciple' (N. p. 21), *āpuhi paragaṭa karai nidānā* 'ultimately (beauty) reveals itself' (N. p. 6)

(c) The adjective is frequently used. For instance: Jāyasi: *jō piu āpana kahi so jhūthā* 'he who says 'the beloved is mine' is a liar' (p. 144), *āpuna nāhi kayā* 'the body is not one's own' (p. 307), *dōsa apānā* 'the fault is ours' (p. 116), *pahara pahara sō āpani bārī* 'after every watch, every one on one's turn' (p. 64), *kita āuna puni apañē kāthā* 'whence would the coming back be in our hand (control)' (p. 96), *au apañē apañē ghara rājā* 'and (they are) kings in their own houses' (p. 67).

Tulsī: *āpana mōra nika jō cahāhū* 'if you want your own good and mine' (p. 181), *tahā puni sambhu samujhi*

*pana āpana* 'there Śiva considering his vow' (p. 30), *sabahi apana sudhi bhūrī bhāi* 'everyone lost an idea about oneself' (p. 136), . . . *saba āpani karani . . . barani* 'she described her own action' (p. 220), *jō pāvāru apani jaratāi*, *tumhaht sugāi* 'the wretched man who suspects you owing to his own ignorance' (p. 229), *kṛpā bhalāi āpani, nātha kīnha bhala mōra* 'my lord has acted well towards me by his own kindness and goodness' (p. 273), *phirata sanēhu magana sukha apanē* '(they) move about imbued with affection and in their own happiness' (p. 15), *apanē calata* 'as far as lay in my power' (p. 165).

Nūr Muhammad : *jaba mat āpana nāma bhulāvati* 'when I lose memory of my own name' (p. 25), *kaṭa cāhai apa mahimā, laṭa āpana marajāda* 'the loin wished its greatness while the lock of hair its own respect' (p. 138), *apanō citra citērū dēkhi . . .* 'the painter seeing his picture' (p. 71), *dhana jō mitra āpanō cīnhā* 'blessed is he who recognises his friend' (p. 54), *bāta samēṭahu āpunū* 'finish your talk' (p. 24), *apani apani āṭa tē* 'with one's own money (in the folds of his cloth)' (p. 9), *āneu apanē gēha* 'brought (her) to his house' (p. 17), *gai āpanē grēha* 'went to her house' (p. 52), *tohi lai calahū apānē gāū* 'shall take you to my village' (p. 102).

NOTE 1. The Sanskrit forms *sva* and *nija* have also been occasionally used.

NOTE 2. *āpusa (sakhina matā āpusa mō, kīnhū* 'the friends settled amongst themselves', p. 100).

(d) Honorific pronouns are not found in Jāyāsī or Nūr Muhammad. But we find in Tulsīdās both *āpu*<sup>1</sup> as the honorific pronoun and *rāura (rāvāra)* as honorific genitive

<sup>1</sup> Greaves (Grammar of the Rāmāyan, p. 15) denies the existence of *āpu* as honorific and rightly criticises Growse's translation of the 2nd Caupāī after Dohā No. 177 on p. 67 of the Rāmāyan, but the instances quoted here do prove the use of *āpu* as honorific.

adjective. For instance : *saba samēta pura dhāria pāu*, *āpu ihā amarāvati rāu* 'Please step into (enter) the city with all; you are here and the king is in Amarāvati' (p. 254), *prabhu priya pūjya pitā sama āpū* 'you are just like my father—my master, adorable and dear' (p. 271), *gyāna aṃbu nidhi āpuna ājū* 'you yourself are the ocean of knowledge' (p. 271); *rājana rāura nāma jasa* 'O King, your name and glory' (p. 159), *rāuri māyā* 'your māyā' (p. 170), *sarāhana rāvarī* 'your praise' (p. 236), *hita sabahī kara raurē hāthā* 'every one's good is in your hands' (p. 270).

## B. MODERN AWADHI

§ 253.

### Aponax

This pronoun expresses a reflexive sense for emphasis and is used with all personal pronouns and with nouns without any change in form, e.g., *raim Aponax tau ban kar calax gajex dasarath ko roxwai ko ghar chāxī gex* 'Rām himself went away to the forest but left Daśaratha at home to lament', *Aponax tau khaxinī piinī* '(he) himself ate and drank', *Aponax tum coraxeu au ham kar corix lagaxeu* 'you yourself stole (the money) and attributed the theft to me' *mai Aponax maraū calai jiaū tum sex kar matlabū* 'whether I myself die or live what have you to do with me', *ui Apona ko basut bhalax burax kaxinī* 'he rebuked himself very much'.

(a) This pronoun also expresses the combined sense of 'you and I' sometimes, e.g., *bhaxix apana se kar matlabū* 'my friend, what have we to do with it?'

(b) The form of this pronoun in all the dialects is the same. When the sense of 'all alone by one's self' is to be expressed we have *axpui axpū* in Lmp. and other Western and Central dialects while *Apunai* in the Eastern dialects.

(c) This pronoun is also used as an adjective, e.g., Lmp. *apan, apani, apanex, apanix*. In the Eastern dialects

the form is **azpan**, e.g., **Fy. azpan kitazb, azpan larikaz** 'one's book, one's son'.

(d) There are no honorific pronouns in Modern Awadhi like Hindustani **azp** or Bihari **rauṁāz**. When honour or respect is shown, special care is taken to use the plural pronoun and verb. Sometimes the Hindustani form **azp** is borrowed as **azpy**. With this the verb used is that for the second person plural instead of the third person verb or the passive verb of Hindustani. For instance: **Lmp. azpy areu**, Hindustani **azp azijergaz** 'please do come', **Lmp. azpy jazu**, **Hin. azp jazijez** 'please go'.

In Bgh. owing to the influence of Bhōjpuri **Aponaz** dir. and **Aponex** obl. are used as honorific pronoun, e.g., **Aponaz mwāṣṭī bwakoraṁ bṣar naṣṭīz dīzn** 'your honour never gave even a goat to me', **Aponaz kezr** 'your honour's'.

## C. ORIGIN

§ 254. The forms with *a-* (Λ-) and *ā-* are all based on Skt. *ātman* which in Mid. Indian came to have two developments *appa* and *atta* (Chatterji § 591). The *-p-* form is found in Awadhi, Early Aw. *āpu* < *appo*. The modern form **Aponaz** is based on the genitive pl. *appānaṁ* which is used as an adjective in a variety of forms, but the presence of old Nominative is attested by modern emphatic forms such as **azpui azpu**. The use of *ātman* is also verified by a noun in Awadhi **Apaz** 'selfness'; *āpusa* < *appassa*.

The honorific use of this word is not Awadhi properly. That it was used honorifically in Mid. Indian is shown by the word *allā* 'mother-in-law, a respected lady'. In Early Awadhi we find the honorific adjective *rāura*, *rāvāri* etc. This is a borrowing from Bhōjpuri where the pronoun **rauṁāz** is freely in use. *rāura* is based on *rājan* and has the *-ra* of the postposition *kara*. These forms are distinct from **Hin. rāwal** < *rājakula*.

## Indefinite Pronouns

## A. EARLY AWADHI

§ 255. *aura* and its equivalents  
direct

*aura*, *auru* (*aurana* pl. only); *āna*

obl.

*aurahi* (*aurana* pl. only); *ānahi*

adjective *parā-*

Forms of *aura* 'other' are found in all the three texts. For instance

Jāyasī : *aura jo hōi so bāura andhā* 'anybody else who be, is mad and blind' (p. 10), *aura jo dīnha jagata mahā* 'whatever else has been given in this world' (p. 8), *aura jo bhūlē āutahi* 'others who have lost (the way) while coming' (p. 16), *budhi aurahi khāi* 'wisdom eats (destroys) another' (p. 145), *kō auru narēsā* 'which other king?' (p. 162), *vei tau udē auru bana tākā* 'they flew and aimed at another forest' (p. 112).

Tulsī : *auru karai aparādha kou aura pāu phala lhōgu* 'somebody else commits a fault and another obtains the enjoyment of the fruit (punishment)' (p. 187), *aura karahi kō bharatu baṛāi* 'who can give more praise to Bharata', (p. 257), *aurau jē hari bhagata sujānā* 'others also who are wise and are devoted to Hari' (p. 18).

Nūr Muhammad : *darasa dēkhi jō jiya tajaū yātē bhalō na aura* 'if having seen (her) I give up life, nothing else will be better than this' (p. 43), *tohi taji aurahi dhyāna na lāvai* 'he will not fix his attention on any one else except you' (p. 62), *aurana kahā calahu vahi vōrā* 'the others said : let us go to that side' (p. 56), *aurana sō mānuṣa niyarānā* 'the man approached the others' (p. 34).

(a) Besides *aura*, forms of *āna* and *parā-* are found in Tulsīdās and Nūr Muhammad, e.g., *āna upāya banihi nahī bātā* 'in any other way, nothing fruitful will result'



(T. p. 190), *sapatha tumhāra bharata kai ānā* 'I take) your oath and another of Bharata' (T. p. 174), *mohi taji ānahi barihi na bhōrē* 'she will surely not choose anybody other than me' (T. p. 61), *sunī dui bāta āna sō rānī* 'O queen, after having heard two words from another' (N. p. 62), *daraba jo āna kō* 'another's money' (N. p. 109); *pisuna parāya pāpa kahi dēhī* 'backbiters who give out other's sin' (T. p. 222), *munihī mōha mana hātha parāē* 'owing to his infatuation, the sage's heart was in other's hands' (T. p. 61), *dēkhi na sakahi parāi bibhūī* 'cannot look at another's prosperity' (T. p. 162), *jaba bhayeu parāvā* 'when it became another's' (N. p. 104).

§ 256:

*kōi*

direct animate

*kōi, kāhu, kou*

oblique

*kāhu, kāhi, kehu, kāhuhi*

direct inanimate

J. *kichu*, T. *kachu*, *kichu*, N. *kachu*, *kichu*, *kucha*

(a) direct animate—In Jāyasī the most common forms are *kōi* and *kāhū*; I have found only two instances of *kōū*. For instance: *na kōi rahā* 'nobody survived' (p. 5), *nā koi hoihai ohi kē rūpā* 'nobody will be like him' (p. 11), *asa jaga dāna na kāhū dīnhā* 'no one in the world has given such a gift' (p. 23), *sērasāhi sari pūja na kōū* 'no one has reached the equality of Sher Shah' (p. 23), *nayana bāku sari pūja na kōū* 'the eyes are charming, nothing equals (them)' (p. 174).

In Tulsiḍās *kou* is frequently used while *kōi* and *kāhū* are less in use, e.g., *kou nṛpa hōu* 'anybody may become king' (p. 163), *dāru bicāru ki karai kou* 'does any one pay an attention to the wood?' (p. 8), *jasa karai na kōi* 'as nobody does' (p. 177), *kāhu na mohī kahi prathama janāvā* 'no one gave me an indication of it before' (p. 175).

In Nūr Muhammad *kou* and *kōi* both are frequently used while *kāhu* is less in use, e.g., *tehi sama kōu na āhi* 'there

is no one like him' (p. 1), *kou ihārāhai dhyāna lagāē* 'some one is standing with fixed attention' (p. 16), *na kōpehu kōi* 'please do not, any one of you, be angry' (p. 4), *mōū kāraha na pārai kōi* 'no one can draw the pearl out' (p. 17), *rasa sugandha kaha chārā kāhū* 'some one gave up taste (tasteful meal) and good smell' (p. 12).

(b) oblique—In Jāyasī the most general form is *kāhū* which is used with postpositions, e.g., *ohi na kāhu kai āsa nirāsā* 'he has neither hope nor despair from (of) any person' (p. 7), *kōi karai besāhanā kāhū kēra bikāi* 'some one was making a purchase while another's article was selling' (p. 56), *rini kāhū kara linhesi kādhī* 'he borrowed money of some one' (p. 120). *kāhuhi* is used without postpositions, e.g., *kāhuhi bhōga bhuguti sukha sārā* 'to some one enjoyment of objects of pleasure and the best of happiness' (p. 7); there is only one instance of *kāhi* (*bāura karihai kāhi* '(he) will make some one mad' p. 132), and two instances of *kehu*, viz., *koi kehu pāsa āsa kai gavānā* 'some one has gone to some one with hope' (p. 130), *jaū na hōta asa bairī, kehu kāhū kai āsa* 'if there were not such an enemy, would any one have dependence on another?' (p. 129).

In Tulsīdās, only two forms *kāhu* and *kāhuhi* are found, the latter is always found without postpositions while the former is with postpositions except when it comes as accusative, e.g., *kāhuhi dōsa dēhu jani tātā* 'dear (son) do not blame any one' (p. 221), *sanamukha bimukha na kāhuhi kāū* '(it) is not against any one who comes before it' (p. 261), *apanē calata na āju lagi anabhala kāhu ka kīnha* 'as far as I could, I have never done harm to (of) any one till now' (p. 165), *tehi nisi nīda parī nakt kāhū* 'that night, no one had sleep' (p. 172).

In Nūr Muhammad, only *kāhū* is found and it is used with postpositions, e.g., *hai kāhū kō prēma biyōgī* '(he) is lovelorn of somebody' (p. 55), *jaga mō kāhū sātha* 'with anyone in this world' (p. 81).

(c) direct inanimate—For instance, *Jāyasī: katahū kathā kahai kichu kōi* 'somewhere, some one was reciting a story' (p. 59), *tasa jaga kichū na pāeti upama dēti ohi jōga* 'I have obtained nothing such in this world as could be compared with her' (p. 217);

*Tulsī: kou kichu kahai na kou kichu pūchā* 'no one said anything, nor did anyone ask anything' (p. 252), *kachu jāna na kōi* 'nobody knew anything' (p. 166), *kachu kahuū* 'I say something' (p. 167);

*Nūr Muhammad: jō kōū kachu tēvai cāhai* 'if any one wanted to take anything' (p. 9), *kachu na sunāeu bāta* 'did not say a word' (p. 26), *kichu upāya nāhi āvai* 'no means have I' (p. 51), *kichu hamāra cintā hai tōhī* 'have you any anxiety for me?' (p. 84), *tapiya kahā rājā kachu sūjhā* 'the hermit said: O king, have you seen anything?' (p. 21).

§ 257.

*saba*

direct

*saba*

oblique

*saba, sabahi*

(a) direct—*maṅgala kalasa sajana saba lāgī* 'all began to arrange the auspicious kalasas (jars)' (T. p. 160), *nṛpa saba rahahī kṛpā abhilāṣē* 'all the kings remain desirous of his favour' (T. p. 158), *saba sumirata hai tāhi* 'all that remembers him' (N. p. 1), *rasanā hōi rōma saba mōhī* 'if all my hair becomes tongue' (N. p. 2), *sabu pāyētū* 'obtained all' (T. p. 158), *karatētū jiu tana mana saba vāranā* 'I would have sacrificed all—life, body and mind' (N. p. 3).

(b) oblique—in *Jāyasī* the oblique is found used with postpositions except *sabahi* used as accusative-dative, e.g., *saba kahā bhuguti rāi dina bāfā* 'he gives enjoyment to every one, day and night' (p. 7), *vaha saba saū saba ohi saū baratā* 'all are knitted with him and he with all' (p. 10), *mudira mādira saba kē caupārī* 'there are sitting-halls in the houses of all' (p. 57), *jāvātā jiu saba kara bhakha-dātā*

'you are the giver of meals of all beings that are' (p. 107), *tū kara disifi sabahi uparāhī* 'his glance is on every one' (p. 7), *sabahi khiāvai āpu na khāi* 'he feeds all, but himself he does not eat' (p. 7).

In *Tulsīdās* and *Nūr Muhammad* *saba* is used with postpositions and *sabahi* (accusative-dative) without them, e.g., *saba kē ura abhilāṣu asa* 'such was the desire in everyone's heart' (T. p. 158), *sabahi rāmu priya* 'Rāma is dear to every one' (T. p. 158), *sabahi suhāi* 'if it is pleasant to all' (T. p. 164), *saba kahā sūdhī bāṭa calāvai* 'he puts everyone on the right path' (N. p. 9), *tehi sumirana mō sabahi anandā* 'by remembering Him, delight (comes) to everyone' (N. p. 56).

## B. MODERN AWADHI

### § 258.

### Aur

This pronoun expresses the sense of 'more', 'other', 'another (else)' and is constant in form in all the dialects, e.g., Lmp. **Aur kax cāfir** 'what more is wanted?', **thorrex mānāix hiāx hāī Aur huāx** 'a few men are here, others are there', **Aur axix hāī** 'other (women) have come'.

(a) When used as an adjective it changes for gender and case as indicated in § 219. For instance: Lmp. **Aur, Aurī, Aurex, Aurix**.

(b) There are two other adjectives **paraxr** and **axn** used in the same sense of 'other'. For instance, Lmp. **paraxrix meṣārua kō nō derkhāi kō cāfir** 'one should not look at another's wife', **paraxrex dīān sex kaunp paroxjān** 'what business (have we) with another's property?', **ham axnex gā:u kō gājex rāṣān** 'I had been to another village'.

### § 259. Lmp. koxix

It means 'some one', 'any one' and is constant in form, e.g., **koxix axwax hāi, koxix axix hāi** 'some one (male or

female) has come', **koxi ko no mazrau** 'do not beat any one', **koxiz naziz rāṣṭāṭ** 'there were no people'.

(a) This does not change even as an adjective, *e.g.*, **koxiz admiz** 'some man', **koxiz meṣṭaruaz** 'some woman'.

(b) B.S. and L. have **koxiz**, U., F., Br., R. **koxuz** (**koxṣuz**), G., Fy., Sl., P. and A. have **keruz** (**kerṣuz**)

(c) Like interrogative inanimate **kaz** 'which thing?' indefinite inanimate **kuchṭ** direct and **kazṣeu** oblique mean 'something, anything'; the form for this in Eastern dialects is **kuchuz** dir. For instance: Lmp. **ham kuchṭ naziz kiṣṭen** 'I did not do anything', **ham kazṣeu se perṭṭ bṣarṭi liṣṭen** 'I filled my stomach with something.'

### § 260.

### sab

It means 'all' and has one constant form for both the genders and cases, *e.g.*, **sab kiṣṭinṭ** 'all did it', **sab kaz khawaroz** 'feed all'. It does not change as an adjective also, *e.g.*, **sab meṣṭaruān se gaunāiz gawaroz** 'cause all the women to sing', **sab Admin se ham sex koxiz matlab naziz** 'I have nothing to do with all men'.

(a) All the dialects have the same form **sab**. The Eastern dialects have an accusative-dative form **sabai** (emphatic **sabzai** or **sabzaij**).

### C. ORIGIN.

§ 261. (a) The forms of **aur**, **ain**, **paraiz**, mostly adjectives, are attested by Early Awadhi and go back to Skt. *apara*, *anya* and *para* (-*kāra*) respectively.

(b) The forms **koxiz** (*kōi*), **koxuz** (*kou*) and **keruz** all go back to OIA *kō'pi*. We find that instead of being elided the last vowel has been strengthened; this might be due to emphasis. This pronoun is always used emphatically corresponding to English 'anyone', 'not one' etc. -*uz* from -*pi*. -*vi* is not regular. It is decidedly on the analogy of Nom. sg. of the nouns. **keruz** is based on Mag. Nom. sg. *kē*.

(c) A distinction between animate and inanimate is maintained in this pronoun. **kichu** keeps the -i of **kim** while **kachu** and **kuchu** do not have it. The forms should be traced to some form of the pronoun **kim cid**. Probably it is **kascid**; cf. Aśoka **kici** and **kicchi**. Final -u is perhaps a particle (Chatterji, p. 845). See also Turner : Nep. Dic. under **kuchu**.

(d) **sab** (E. Aw. *saba*) goes back to *sarva* and **sabai** (E. Aw. *sabahi*) is the oblique form. The -b becomes long in emphasis and in other languages (e.g., Nepali) it becomes aspirated. The expected form is \***sarb**, however.

### Compound Pronouns

#### A. EARLY AWADHI

§ 262. The relative pronoun is combined with forms of **kōi**, **saba** with **kōi** and **aur** with **kōi**, e.g.,

Jāyasī : **saba kōū** 'everyone' (p. 123), **saba kichu** 'everything' (p. 11).

Tulsi : **jehi kēhi** 'to whomsoever' (p. 270), **jō kachu** 'whatsoever' (p. 158), **saba kou** 'everyone' (p. 170), **saba kāhū** 'to every one' (p. 176), **saba kēhi** 'to all' (p. 241), **auru kou** 'anyone else' (p. 187).

Nūr Muhammad : **jō kōi** 'whoever' (p. 15), **jō kou** 'whoever' (p. 74), **jō kacha** 'whatever' (p. 1), **jō kichu** 'whatever' (p. 56), **saba kāhū para** 'on everybody' (p. 8), **saba kōū** 'everyone' (p. 44).

#### B. MODERN AWADHI

§ 263. The relative pronoun is combined with **koriz** and **sab** and **sab** with **koriz**, e.g., Imp. **sab koriz** 'everyone', **jor koriz** 'whoever', **jir sab arjex** 'all who came'. **sab** is also added to personal pronouns, e.g., **ham sab** 'we all', **tum sab** 'you all', **ui sab** 'they all'. **Aur** also is combined with **koriz** or **sab**, e.g., **Aur koriz** 'anybody else', **Aur sab** 'all else'.

(a) The dialects have corresponding forms. For instance: Fy. *jex keuz khireax jarnat hozi tex kafai* 'whoever may be knowing a tale should relate (it)', P. *JAWAN kuchy*, Br. *jox koux*, R. *sab kuchau*.

## Pronominal Adjectives

### A. EARLY AWADHI

§ 264. The texts have pronominal adjectives of manner, quantity and number based on the demonstrative, relative-correlative and interrogative pronouns. For instance:

(a) of manner

Jāyasī: *asa diyā* 'such a lamp' (p. 78), *asi kathā* 'such a tale' (p. 78), *asi jā kari dasā* 'whose condition is such' (p. 55), *jasa amcala jhīnai mahā diyā, tasa ūjiāra dekhāvai hiyā* 'as the lamp under a thin linen, similarly shines the light in the heart' (p. 78), *jasa cāda* 'as the moon' (p. 24), (*vaha*) *aisa rahā* 'he was such' (p. 11), *aisī bithā raini saba jāgai* 'she wakes for the whole night owing to such a disease' (p. 378).

Tulsī: *abhilāṣu asa* 'such a desire' (p. 158), *asi nīṭi* 'such a polity' (p. 161), *tasi mati jasi bhābī* 'as the fate, so the thoughts' (p. 164), *kasi kubēsatā phābī* 'what manner of bad appearance came up' (p. 167), *aisehu kājā* 'even in such a cause' (p. 173), *aiseu bacana kaṭhōra suni* 'even on hearing such harsh words' (p. 183), *tulasī, jasi bhavitavyatā taisī milai sahāya* 'O Tulsī, one gets such help as the ordination is' (p. 71), *chabi jaisī . . . sōha na taisī* 'as the beauty is . . . so it does not shine' (p. 8).

Nūr Muhammad: *asa sapanā mat dēkhetū* 'I saw such a dream' (p. 5), *jasa pūjia hōī* 'as the capital be' (p. 30), *acaraja aisa* 'such a marvellous thing' (p. 5), *hērahu aisiya rānī* 'find out such a queen' (p. 117), *jaisō rahai tayasa*

*puni hōi* 'as (it) was so it will become' (p. 33), *naht jānaht sira parihai kaisō, khēlahu hōi khēlanā jaisō* 'it is not known what manner (of fate) will befall us, let us have (such) a play as (we want)' (p. 53).

(b) of quantity

*Jāyasī : etanā bōla* 'so much speech' (p. 555), *etanī bōli* 'in this much speech' (p. 289), *duijahṛ jōti kahā jaga ōti* 'where in the world, is there that much light on the second date?' (p. 168), *dukha tētā* 'that much of misery' (p. 158), *itē rūpa bhāi kaniā* 'that girl was of so much beauty' (p. 80).

*Tulsī : etanā kahata* 'while he said so much' (p. 232), *janu etania birañci karatūti* 'as if this much was the whole capacity of the creator' (p. 158), *etanai kaheu bharata sana jāi* 'say only this much to Bharata' (p. 218), *ētehu dukha* 'even on so much misery' (p. 221), *kahi jāta na jētā* 'as much (love) as cannot be described' (p. 253), *kētika bātā* 'what amount of regard' (p. 256), *kētika bārā* 'what delay' (p. 161).

*Nūr Muhammad : hai ētō upakāra* 'there is so much of good deed' (p. 61), *ētō sugharāi para* 'on this much of good finish' (p. 92), *dukha jētō pāvā* 'as much misery as (it) got' (p. 67), *jētō . . . tētō* 'so much . . . as' (p. 52), *ketikō prīta* 'how so much affection' (p. 51), *jata . . . jōgū, tata . . . bhōgū* 'as much *yōga*, so much of enjoyment' (p. 169).

(c) of number

*Jāyasī : rakata ka būda kayā jata ahahī* 'as many drops of blood as are in the body' (p. 577), *jāvata kēsa rōva pakhi pakhā* 'as many hair (on the head and on the body) birds and feathers as (there are in this world)' (p. 13), *ehi dharatī asa kētana tītō* 'this Earth has swallowed how many such (parrots)' (p. 110).

*Tulsī : raghupati-carana-upāsaka jētō* 'as many devotees of the feet of the Lord of Raghun (as there are)'



(p. 12), *saila himācala ādika jētē*, *citrakūṭa jasū gāvahī tētē* 'as many mountains, Himalayas, etc., as there are, all of them sing the glory of Citrakūṭa' (p. 211), *dēkhā jītē*, *hatē hama kētē* 'how many did we see, conquer and kill?' (p. 301).

Nūr Muhammad: *sundaratā kō lacchana jētē*, *pyārī cērē tērē tētē* 'as many characteristics of beauty as there are, all those are thy servants, my dear' (p. 91), *jētika ahaṭ kāya ruda aṅgū*, *vētika karaṭṭi tāla miradaṅgū* 'as many noises as there are in the limbs of the body, I shall make them offer tempo to the drum' (p. 34), *jaita phūla phala patriya cāhī*, *tāvata āgama pura mō āhī* 'as many flowers, fruits and leaves as are required, all those are in Āgamapura' (p. 14), *jāvata jōgī rahā samājā*, *tāvata kīnhā prēmīya rājā* 'as many Yogis as were in the assembly, the king made all of them lovers' (p. 22).

## B. MODERN AWADHI

§ 265. Awadhi has pronominal adjectives based on the demonstrative, relative, correlative, and interrogative pronouns. These are of manner (quality), of quantity and of number.

### (a) Adjective of manner

Lmp. **ais** 'of this sort', **was** 'of that sort', **jas** . . . **tais** 'such as', **kais** 'of which sort?'.

S., L., U., F., Br. and R. agree with Lmp. B. has **as** 'of this sort', **was**, **tas** 'of that sort', **jas** 'as', **kas** 'of which sort?'. Similarly G., Sl. and Fy. agree with Lmp.

### (b) Adjective of quantity

Lmp. **etrax** or **atrax** 'so much', **otrax** 'that much', **jetrax tetrax** 'as much as', **ketrax** 'how much?'.

S., L., U., F., Br., Fy. and Sl. agree with Lmp. The latter two with B. and †. have **etanax** 'so much', **otanax** or **tetanax** 'that much', **jetanax** 'as much', and **ketanax** 'how much' (besides **katik**).

R. has, besides the Lmp. set, **etArax** 'so much', **wotArax** 'that much', **jetArax tetArax** 'as much as', **ketArax** 'how much?'.

(c) Adjective of number

Lmp. **etrex** 'so many', **otrex** 'so many', **jetrex tetrex** 'as many as', **ketrex** 'how many?'.

S., L., U., F., Br. agree with Lmp.; B., G., Fy. and Sl. have **etAnax**, **otAnax**, **jetAnax tetAnax** and **ketAnax**. R. has, besides the Lmp. set, **etArex wotArex**, **jetArex tetArex**, **ketArex**. (All the dialects have **jai** 'as many', **tai** 'so many', **kai** 'how many' which do not change for gender or case).

The above adjectives change for case and gender as shown in § 219. For instance:

Lmp. **Aisex din max gñar baiṭhau** 'sit at home on such a day', **waisi kitaxb phiriṇ nazix derkhij parix** 'never was a book of that sort seen again', **etrex āṛṭa sē hamaxriṇ bñurkh nazix jaxix** 'my hunger will not be satisfied with so much flour', **ham otzix roṭṭix khaxjen** 'I ate that much bread', **tum ketzax kaxmṇ kiñeu** 'how much work did you do?', **tumñarex ketzix larikax Au ketzix lañṭijax haĩ** 'how many sons and daughters have you got?', **jetrex larikax tumñarex haĩ tetrex hamarex** 'I have as many sons as you have', **jetzix lañṭija hamarex haĩ tetzix koxi kē nazix** 'no one has so many daughters as I have'.

### C. ORIGIN

§ 266. (a) of manner—we have two varieties of forms (1) in **-As** (*asa*) and (2) in **Ais** (*aisa*). The latter go back to **-dṛśa** forms of OIA, e.g., *yādṛśa* > *jāśa* > *jaisa* > **jais**. The former are later and simpler formations.

(b) of quantity—there are three varieties of forms (1) in **-tṛax** (E. Aw. *-eta*), (2) **-tanax** and (3) **-tarax**.

In Sanskrit there were *-yat* adjectives which in the Prakrits became *-anta*. All these adjectives go back to those, the (1) forms directly while (2) and (3) by later additions of *-naz* and *-raz*.

(c) of number—the plural form of *-yat* adjectives was used in Sanskrit also for denoting number. We find the *Ardha-tatsama* forms of the same in *jāvata*, *tāvata* of Early Awadhi. *jai*, *kai*, etc., represent Sanskrit *yati kati*, etc.

## CHAPTER V

### POSTPOSITIONS<sup>1</sup>

#### Introductory

§ 267. The decay of old case-forms and the growth of postpositions goes side by side in a language. The history of postpositions in IA is complicated because of the fact that as these are used very often and in a variety of senses, as Bloch pointed out (Bloch: *Langue Marathe* § 197), they become semantically weak and undergo greater phonetic modification than ordinary words. There is another factor to be taken into consideration; as soon as the old auxiliary words seem to fail to indicate the required meaning, fresh words are borrowed from the literary dialects. This is

<sup>1</sup> What is a postposition? Any morphemic word which is generally put after other words and gives a meaning with those words only, it has no independent meaning of its own without reference to those words. It is different from terminations in as much as it does not undergo changes of form by incorporation with the previous words. If we adopt this as a characteristic of a postposition, we should not regard such words as have an independent meaning still, as postpositions.

I prefer to retain the word postposition in spite of a suggestion from Dr. Grahame-Bailey (B.S.O.S., V page 515) to use 'preposition' because the words in question are most generally post- and not pre-, as also because of the fact that I believe that the word 'postposition' has come to have a settled meaning and too frequent a change in scientific terminology and symbols is apt to injure the science. For the same reason, I retain the terms 'direct' and 'oblique' in preference to 'prepositional' or 'postpositional'

clear from the fact that we have in modern Bengali a number of modern loan-words for this purpose (*vide* Chatterji § 509). It is also clear from such words as **khartir** and **bidfi** in Modern Awadhi. This brings about two results :

(1) It is possible that a fresh loan-word and its ordinary form may both be employed at one time in the sense exactly the same and thence-forward may undergo common phonetic changes. We find in Tulsīdās *maha* (possibly from *semi-tatsama* \**madha*—cf. Av. *maḍa*) and *mājha* (< *madhya*-) and to-day we have their successors **max** and **mafiar**.

(2) A loan-word has a certain hesitation about it in phonetic adaptation in the language and may have different developments in different dialects. For instance Lnp. **khartir** (Per. *khātīr*) is found in North Gonda as **khartir**. The change from *-t-* to *-rt-* is explained only by the theory of hesitation.

This accounts for the variety of the forms of the same postpositions.

§ 268. Jāyasī and Tulsī do not generally employ postpositions. The noun or pronoun in its base form or in the case form expresses the required sense of case-relationship. There has been a gradual development of the use of postpositions as is shown by the following statistics.

In Jāyasī in the first two hundred lines there are 91 such nouns as would require postpositions according to the practice in Modern Awadhi, but we find postpositions employed only after 24 nouns, i.e., after about 26 p. c. of the nouns. In Tulsī who follows closely in time, there are 184 nouns (in the first three hundred lines) which would require postpositions according to modern usage, but only 45 are followed by postpositions, or about the same percentage as in Jāyasī. But when we come to Nūr Muhammad who composed his work after about two hundred years (1157 A.H.) from Jāyasī (947 A.H., 1540 A.D.), we find that in the first two hundred lines of his work, there are 175 such

words as would require postpositions after them according to the practice of Modern Awadhi and we find postpositions employed after 137 nouns, i.e., a little over 78 p. c. ; with this compare the percentage of Jāyasī and Tulsī (26 p. c.). Nūr Muhammad thus comes very near Modern Awadhi (compare also § 270).

A postposition in Modern Awadhi is used generally to denote all case-relationships except the Nominative. It is found after the oblique case, if one exists, otherwise after the direct, e.g., **razja se, razjan se, sab maz, acche se, khaxi me.**

§ 269. In the old texts we find postpositions employed oftener with pronouns than with nouns. For instance in Jāyasī in the first three hundred lines there are 96 pronouns which would require postpositions and these are employed after 33 pronouns. The percentage of the use of postpositions with pronouns is thus 34 as against 26 of nouns. Similarly the percentage of the first three hundred lines of Tulsī (61 : 27) is 44 after pronouns as against 24 of nouns. Not only this. Further we find that there is no case of *-hi* form of the noun (in any of the three texts) with a postposition but there are 16 (in Jāyasī), 7 (in Tulsī) and 9 (in Nūr Muhammad) cases of *-hi* form of the pronoun with a postposition. Thus even such cases as appear distinctly significant (without postposition) as regards noun have lost their case-significance as regards pronouns.

This practice is intelligible. The pronouns on account of their more frequent use become weak semantically sooner than the nouns and thus require auxiliary words. Even in the Prakrit stage we find many alternative forms of pronouns and a greater confusion in case-endings than in the case of nouns. A frequent use of pronouns can be exemplified by usages of Modern Hindi. The pronoun comes first at the speaker's tongue. For instance: one generally asks **Arex woñ lex axjex** 'Hullo, have you brought that?', and only

when the person spoken to asks 'what?' that the article is named.

The earlier and more frequent use of postpositions after pronouns explains the incorporation of the postposition in pronouns earlier than in nouns.

Modern Awadhi has **moxr** 'mine', **toxr** 'thine', **hamaxr** 'ours', **tumaxr** 'yours', **paraxr** 'another's', where the genitive postposition (*kara*) has been inextricably incorporated in the pronoun, but there is no case of a noun incorporating it.

§ 270. As we see above, some of the postpositions have undergone so much phonetic change that they are hardly recognisable as derivatives of particular words, *e.g.*, **mo** < *madhya*, **po** < *paksē*. But if we remember the fact that they are put in a very frequent use, we can see the possibility of such a violent sound-change. With some of the postpositions, it is not possible to find the evidence of literary documents for their predecessor-forms. But it may be noted that the auxiliary words being a popular device would be recognized only later in literary works.

### Accusative-Dative<sup>1</sup>

#### A. EARLY AWADHI

§ 271. J. and T. generally use the oblique case in *-hi*, *-hr* (or *-i*) to express this sense, but sometimes they employ postpositions. These are never found after the oblique in *-hi*, *-hr*, *-i*.

(a) J. *kaha*, *e.g.*, *saba kaha* 'to all' (p. 6), *jaga kaha* 'to the world' (p. 17), *sunui kaha* 'for hearing' (p. 12).

(b) T. generally has *kaha* (*e.g.*, *tinha kaha* 'to them', p. 19), *kahū* (*tinha kahū* 'to them', p. 7), *kāhu* (*e.g.*, *saba kāhu* 'to all', p. 19), but sometimes *kaū* (*tuma kaū* 'to you',

<sup>1</sup> The postpositions for these two cases have the same forms in Awadhi.

p. 90), *kō* (*sabahi kō nikō* 'good to all people', p. 17) and even *ka* (*tulsi ka* 'to Tulsi', p. 17).

NOTE:—*kahā* and *kahū* sometimes appear without nasalisation. An example of direct object—*prabhu kahā cinhā* 'recognised the master.'

(c) N. generally has *kahā* (e.g. *sūraja kahā* 'to the sun', p. 3) and rarely *kō* or *kō* (*dvāra kō* 'to the door', p. 5, *nibala kō* 'to the weak', p. 8).

NOTE:—This *kō* or *kō* is, I believe, *kau* or *kaū* and has been wrongly transcribed in the Dēvanāgarī version of the manuscript which is in Persian characters where *ک* can be read as either *ko* or *kau*.

## B. MODERN AWADHI

§ 272. Lakhimpurī has **ko** and **kaz**. For instance :

**razmuz gopazl ko mazrisi** 'Rāmū beat Gopāl'—Accusative, **gopazl ko kuchū khazi ko dexu** 'give something to Gopal to eat'—Dative. The postposition is not employed after inanimate object.

§ 273. Of the two the long form (**kaz**) is used after  
(1) monosyllables containing

(a) a final long vowel, e.g., **jiz kaz**

(b) a short vowel, followed or not by a consonant, e.g.,  
**gfir kaz**

(2) dis-syllables containing two short syllables each ending in a vowel, e.g. **kefi kaz**.

The short form (**ko**) is used after all other words, **cor ko. mard ko, fir ko', azgi ko, nauwa ko**.

NOTE 1. If the last vowel of a word preceding the short form of the postposition is long, it is pronounced short (e.g., **gfirizaz se > gfirizaz se, azgiz se > azgi se**).

<sup>1</sup> Professor Bloch suggests that the differentiation probably happened at a time when final short vowel, -a, -i, etc., was actually spoken in **mard (-a), fir (-a), gfir (-a)**



NOTE 2. If the word after which a long postposition is used, is lengthened by adding a suffix or otherwise, the long postposition can no longer be used (e.g., **gfiar kaz** 'to the house', but **gfiarafið ko**, 'to the house only', **ix kaz** 'to this', but **izma ko**, 'of this')

These rules apply to all sets of long and short postpositions in such dialects as possess them.

§ 274. S. and Western L. have **ko** and **kaz**, U. and F. only **kaz**, B. and Bgh. have **ko**, **kaz** and **kaiñāx** and partly use **kai** in the East; G. has **ko**, **kaz** but **kaiñāx** is found in specimens of the North and **kez** in the specimens of the East—**kaz** or **kāx** is, however, the most common. Fy. and Sl. have **kaz** but Fy. specimens show **kai** also (**sab wafi kai garijarwai lagez** 'all began to abuse him) and S. E. Sl. **kez** (**raxt kez** 'at night'); Br. and R. have **kaz** and **kaiñāx** while P. and A. have **kaz** generally but **kez** in the Eastern parts.

NOTE:—The dative-sense 'for' is expressed by such words as **khaxtir** etc. (See below § 286).

### Genitive<sup>1</sup>

#### A. EARLY AWADHI

§ 275. The oblique in *-hi*, etc., is seldom used to denote this case; the noun-stem generally with postpositions and sometimes without it is used.

(a) J. has *kara* (fem. *kari*), *kēra* (fem. *kērī*) elongated sometimes to *kērā* (*kērī*) and *ka* (*kā*), *kē* and *kai*.

Of these *kara* (*kari*) is the usual one and generally does change for the gender of the following noun, e.g., *hañ saba kabitanha kara pachalagā* 'I am the follower of all poets' (p. 33), *sōnai kara saba puhumi akāsū* 'the floor and the roof both (were) of gold' (p. 73), *dharama pantha kara*

<sup>1</sup> The postpositions for this case agree with the following noun, pronoun, etc., in gender and case and not with the preceding noun, etc.

*karahī bakhānū* 'are making the elucidation of the path of virtue' (p. 59), *tā kari disīṭi* 'his glance' (p. 7). *kēra* is used sometimes, e.g., *dirisa gosāṭ kēra* 'the sight of the Lord' (p. 27), *sulēmā kēri agūḥī* 'the ring of Suleman' (p. 17).

*ka* (*kā*) singular direct and *kē* singular oblique or plural is also frequently used. For instance :

*nisi ka bichōhā* 'separation of (at) night' (p. 50), *sabhā ka rūpa* 'the appearance of the assembly' (p. 72), *ūca gaḍha tākā* 'his fort was high' (p. 61), *mādira mādira saba kē caupārī* 'everyone had sitting-halls in every house' (p. 67), *duhū kē bhāra* 'by the burden of both' (p. 25), *pāna phūla kē rahahī adhārī* 'subsist only on leaves and fruits' (p. 75).

*kai* is generally used with feminine nouns as in Tulsīdās. For instance :

*kēlā kai ghaurī* 'clusters of bananas' (p. 52), *gharī rahāṭa kai* 'wheel of the water-mill' (p. 52), *siṃghala kai hāṭā* 'market of Singhala' (p. 56), *bāsuki kai pīḥī* 'the back of Vāsuki' (p. 61), *gāḍhē kai sāthī* 'friend in need', *paurī navau bajara kai sāji* 'all the nine thresholds are made of cement' (p. 63), *laṅka dīpa kai silā* 'the stone of Laṅkāḍīpa' (p. 47).

(b) T. has *kara* (fem. *kari*) *kēra* (elongated to *kērā* particularly at the end of lines), fem. *kēri* (*kērī*), obl. singular and plural dir. and obl. *kērē*; *ka* (elongated to *kā* at times) as masculine dir. and *kē* (*kē*) masculine sing. obl. and plural dir. and obl., *kī* (*ki*) fem., rarely *kō* (masculine singular) and *kai* generally feminine. The distinction of gender is generally maintained but sometimes in the *kara* set masculine postposition is used before feminine nouns. For instance :

*santanha kara sātha* 'the company of the good' (p. 22), *jā kari tat dāsī* 'whose slave thou art' (p. 81), but also *jāma kara dhārī* 'the stream of Yama' (p. 45), *saba kara bidā* 'the departure of all' (p. 49), *tehi kara punya* 'the merit of his' (p. 45).

In the *kēra* set the distinction of gender is maintained throughout. For instance :

*mitra tāpasa nṛpa kērā* 'friend of the hermit-king' (p. 75), *bhṛṅgupati lēri garaba-garuāi* 'the height of the pride of the lord of Bhṛṅgūs' (p. 111), *carana kamala bandatū tinha kērē* 'their lotus-feet I bow down to' (p. 10).

In the set *ka, kī, kē*, the gender is distinguished. For instance :

*jō jēhi khāni ka* 'whosoever was of whichever source' (p. 3), *ati hita saba hī kā* 'very beneficial to all' (p. 97), *kathā raghubara kī* 'the story of Raghubara' (p. 7), *ugharahi bimala bilōcana hī kē* 'the clear eyes of the heart open up' (p. 3) *mana jā kē* 'in whose mind' (p. 59), *rāma kō nāma* 'the name of Rāma' (p. 15).

*kai* is generally followed by a feminine noun but sometimes by masculine also, e.g., *dasā sambhu kai* 'Śambhu's condition' (p. 27), *bhagavanta kai bhagati* 'the devotion to (of) the Lord' (p. 25), *nārada kai upadēsa* 'the advice of Nārada' (p. 43), *dui kai cāri māgi maku lēhū* 'you may beg for four (boons) instead of two' (p. 168), *rāma janama kai hētu anēkā* 'various causes of the birth of Rāma' (p. 56). With the last may be compared *rāma janama kara hētu* 'the cause of Rāma's birth' (p. 68), where the same word is preceded by a masculine postposition. In *praśna umā kai* 'Uma's question' (p. 52), the feminine *kai* is all right as *praśna* (masculine in Sanskrit) is treated of as feminine by Tulsīdās throughout his work<sup>1</sup>

(c) N. has *kō* masculine sg. (sometimes *ka* and *kā* also), *kē* masculine singular and plural dir. and obl., *kī* (*ki*), *kai* feminine, *kara* masculine sg. dir., *kērā* masculine singular dir., *kērī* feminine, and *kērē* masculine sg. obl. and plural

<sup>1</sup> T. has once *kṛta* used as a postposition, viz., *jinha kṛta mahū mōha mada pūnū* 'those who are under the influence of infatuation' (p. 54)

dir. and obl. The distinction of genders is maintained generally. For instance :

*jaga kō rājā* 'the king of the world' (p. 1), *phulavārī kā dvārā* 'the door of the flower-garden' (p. 6), *jehi ka bakhāna* 'whose description' (p. 2), *sapanē kī bāta* 'the talk of the dream' (p. 11), *pahilī rāta kī mūrata* 'the image of the first night' (p. 10), *indrāvati kai gīu* 'the neck of Indrāvati' (p. 5), *tina kara nāū* 'his name' (p. 3), *sāgara bhau kērā* 'the ocean of Bhava' (p. 2), *hāta mahipati kērī* 'the market of the king' (p. 9), *jaga kērē cērē* 'the disciple of the world' (p. 2).

Sometimes, however, the distinction of gender is missed :

*adharama kō jara mūla* 'the root of absence of duty' (p. 9), *tapī kara bāha* 'the arm of the hermit' (p. 4), *tākō mūrata* 'her image' (p. 13), *tā kī mātha* 'on her forehead' (p. 18).

NOTE.—*kō* should be read as *kau* [see note to § 271 (c)].

## B. MODERN AWADHI

§ 176. Lakhūpurī has **ko**, **kaz**; **kar**, **kexr**—masc. dir. sg., **kē**, **kez**, **kerex** masc. obl. sg. and pl. dir. and obl., **kī**, **kiz**, **kexrī** fm. dir. and obl. For instance :

**gopāl ko** (or **kexr**) **lārikaz marī gaz** 'Gopāl's son has died', **gopāl kē** (or **kerex**) **lārikā ko mazrinī** 'they beat Gopāl's son', **gopāl kē carriū lārikaz jiatī haī** 'Gopāl's all the four sons are living', **gopāl kī lāūṭijaz** 'Gopāl's daughter'

S. and L. agree with Lmp.; U. and F. have no short forms **ko** and **kī** and **kē**. B. is like Lmp., but has **kaj** in Eastern specimens; G. does not use **kexr** but **kar** is found in specimens; it uses **kaj** very generally. Fy. possesses **kaz**, **kiz** but generally uses **kar** forms (**o kariz phirazk**, **ke karer saxthez**, **baxsaxsi kerri biṭijaz**). It also uses **kaj** mostly before feminine nouns. Sl. uses **kar** and **kaj** generally

irrespective of the gender (**un kar meṣṭaruaz, okarex hiāz, un kaj khopariz, un kaj likhaz, un kaj din**). Br. like Lmp. distinguishes gender and has the same postpositions. Similarly R. (**kjazz** for **kezz**, however) P. and A. generally use **kar, kez** and **kaj**. Bgh. has **kezz**, masc. dir. **ke**, masc. obl. **kez**, fem. dir. **kiz**, obl. **kai**.

### Accusative-Dative-Genitive

#### C. ORIGIN

§ 277. The postpositions for these three cases are put together for derivation. We have:

Modern Awadhi **ko, kaz (kāz), kaiṣiāz, kai** and **kar, kezz**.

Early Awadhi **kahā, kahū, kāhū, kaū, kō** (𑂔𑂗) and **kara, kēra, kā, kē, kai, kṛta**.

These go back (1) to some forms of **kṛ** and (2) to **kakṣa**.

(a) For **ko, kaz** and obl. **kez**, the best suggestion is to derive them from **kṛta, (kṛtaka)** which is once found in Tulsīdās in this sense [see footnote § 275 (b)]. **kez** dir. in the Eastern dialects of Modern Awadhi is the Māgadhī (Nom. sg.) form of the same word. **kiz** and **kai** are the feminine forms.

But **-ṛ-** normally becomes **-i-** and here we have it as **-a-**. Is it because of a peculiar treatment in a loan-word?

(b) **kar** (fm. **kari**) is derived from **kāraka** and **kezz** (**kezri, kezziz**) from **kārya, kāryaka**. The later derivation requires an epenthesis which occurs already in Apabhraṃśa: **kārya > kāyara > kaira**. We have such a development in a number of words, however, and we should remember, that this was a loan-word.

(c) Modern Awadhi **kaiṣiāz** and Early Awadhi **kahā, kahū, kāhū, kaū, kō** go back to **kakṣa**. In **kaiṣiāz**, we see the transference of aspiration to the last syllable. We should suppose **kaiṣiāz < kakṣyaka** (cf. **paṣiāz** and **maṣiāz**) or we may derive it as Aw. **kahā + iyā**.

A possible derivation of these *-h-* forms of the post-position was from *kr* (*kr̥ta* etc.) by attributing inter-vocalic *-h-* to the device of avoiding hiatus (Bloch, pp. 31 and 182). But the long *ā* in *kāhū* and *-kh-* in Old Bengali *kakhu* (Chatterji, p. 760) are insuperable difficulties.<sup>1</sup>

### Instrumental-Ablative<sup>2</sup>

#### A. EARLY AWADHI

§ 278. The oblique in *-hi*, *-hr*, *-i* is not generally used to denote this sense; the noun-stem with or without post-positions is used.

(a) J. has *sō*, *saū*, *bhai*, *tē*, *taṭ*, *sēti*, *huta* (*huti*) and *cāhi*. Of these *saū* is most common, e.g., *aratha sō* 'with meaning' (p. 127), *cāri basērē saū caṛhai sata saū caṛhai jo pāra* 'he who is allowed to truthfully take four days to get up to it' (p. 63), *saba saū* 'from all' (p. 10), *bhai* (*āchahr sadā sugandha bhai* 'are always with good smell', p. 53). *taṭ* is generally used in comparison, *ēka ēka taṭ rūpa bakhānī* 'one famous for beauty more than another' (p. 75), *chārahr taṭ* 'from ashes' (p. 5), *pēma tē* 'with love' (p. 348), *rājā sēti* '(talked) with the king' (p. 310), *naraka sitē* 'from hell' (p. 337). *cāhi* also shows comparison, e.g. *eka eka cāhi ēka eka balī* 'one even stronger than another' (p. 69), *laṅkā cāhi ūca gaḍha* 'the fort higher than Laṅkā even' (p. 61). *huta* denotes either 'from' (*uṭhē puhumi huti* 'rose from the Earth', p. 40), or 'through', e.g., *ohi huta dēkhai pāetū darasa gosāṭ kēra* 'through him I was able to have the sight of the Lord' (p. 27).

(b) T. has *sana* (sometimes *sanu* and *sō*), *tē* (sometimes as *tē*, *taṭ*), *sē* and *sī*.

Of these *sana* is the most common and indicates both the instrumental and ablative meaning. For instance: *sō mō sana kahi jāta na* 'that cannot be said by me' (p. 4), *satī*

<sup>1</sup> Cf. also Sindhī *-khe*

<sup>2</sup> The postpositions for these two cases do not differ in form.

*sana prīti* 'love with Satī' (p. 29), *śivā sana bhākhā* 'spoke to Śivā' (p. 20), *gura sana kiē durāva* 'by keeping the secret from the teacher' (p. 25), *muni sana bidā māgi* 'having obtained permission (to depart) from the sage' (p. 26).

*tē* generally indicates the sense of 'from' and 'than', e.g., *tehi tē kachu guna dōṣa bakhānē* 'because of that I have described a few merits and demerits' (p. 5), *ēka tē ēkā* 'some more than the others' (p. 28).

*sē* (masc.) and *sī* (fem.) indicate likeness only, e.g., *rāhu sē* 'like Rāhu' (p. 4), *ramā sī* 'like Ramā' (p. 18). Sometimes *sō* is used in this sense, e.g., *sītānātha sō* 'like the husband of Sitā' (p. 17).

(c) N. has *sō* (sometimes *saū* or *sō*), *tē* (sometimes *tē*), *hutē* (sometimes *hūtē*), *sētē* and *sē*.

Of these *sō* is the most common and expresses both the instrumental and ablative senses, e.g., *dāyā sō* 'with compassion' (p. 2), *jiya sō* 'with heart' (p. 3), *nibarana sabarai saū dukha pāvā* 'the weak obtained misery from (at the hands of) the strong' (p. 2).

*tē* is less common. For instance : *jibha tē* 'with the tongue' (p. 3), *cahū disa tē* 'from all the four directions' (p. 3).

*hutē* means 'by reason of', 'through', e.g., *bhā tehi bacana hutē samśārā* 'the Universe came to be through that Word', *bacana hutē yaha jagata mō kīrati paragaṭa āhi* 'by reason of the Word, the fame is flashing in this world' (p. 5), *prēma hutē dōu kahā dīnhā alakha milāya* 'the Invisible united the two because of their love' (p. 3).

*sētē* is comparatively rare. For instance : *dāyā sētē* 'with compassion' (p. 4), *haū hīnā vidyā bōdhi sētē* 'I am bereft of knowledge and wisdom' (p. 4).

*sē* is unusual, e.g., *paragaṭa hōi tahā sē sōi* 'he comes out from there' (p. 10).

NOTE :—*sō* or *sō* should be read as *saū* or *saū* [see note to § 271 (c) ]

## B. MODERN AWADHI

§ 279. Lakhimpurī has **sə** and **sex**, e.g., **ux ham kar dāṇḍa sə marriṣi** 'he beat me with a stick', **bairdar sə būrdiz girīx** 'drops (of rain) fell from the cloud'; sometimes **senex**, e.g., **karfiex senex** 'with what?'. S. and L. have **tə**, **tex** besides **sə**, **sex** and also **senex**, **ternex**. U. and F. have **sex** and **tex** (sometimes **bex** and **bhex**). B. has **sə**, **sex** and **setix**, also **ternex**. G. has **sex** and **sertix** in specimens of the North. Fy. and Sl. have only **sex**, Br. has **sex** and **tex** and sometimes uses **kaiṣṭāx** also in an instrumental sense (**waṣi kaiṣṭāx anax, lai axjex** 'with that (money) brought the corn') R. has **tex**, **ternix**, P. **sex**, **sernix** and **sernex**, A. generally **sex**, Bgh. **sex**, **tex**.

P. expresses the sense of 'than' by **lagex** (see below § 286) also, e.g., **tau hījāx lagex majex max raṣṣab** 'then I shall be better off (there) than here'.

NOTE:—The idea of 'with' indicating company is expressed by some such word as **sangh**, **saxther** (see below § 286).

## C. ORIGIN

§ 280. Mod. Aw. **sə**, **sex**, **tə**, **tex**, **senex** **ternex**, **setix**, **santix**, **senix**, **bex**, **bhex**.

E. Aw. **sō**, **saū**, **sana**, **sanu**, **sā** (**sī**), **sēṭṭ**, **tē** (**tō**, **taṭ**), **bhai**, **hūtu**, **hulē** (**hutē**) and **cāhi**, **kari**.

Of these Mod. Aw. **sə**, **sex**, **sernix** probably go back to **sahitēna** and **sertix**, E. Aw. **sēṭṭ** to **santakēna** (cf. Pāli **santakō**, e.g., **parasantakō** 'belonging to another') **anta > ē**, possibly influenced by **sē**; while E. Aw. **sō**, **saū**, **sana**, **sanu** to **samaḥ** and **samēna**; **bex** **bhex**, **bhai** are derivable from the absolutive of **bhū**. E. Aw. **sā**, **sī** in the sense of 'like' has a modern correspondent in Hindustani usage **muṣṣi sax** 'like me' (**muṣṣi siz** feminine) etc. and should go back to **sama** 'equal'. Mod. Aw. **tə**, **tex**, **ternex** and E. Aw. **tē** (**tō**, **taṭ**) are probably connected with  $\sqrt{tan}$ —**tatēna**.



*hūtu*, *hūtē* (*hūtō*) have correspondents in *hunto*, *huntē* in the Apabhramśa and are connected with  $\sqrt{bhū}$ —\**honto* Mg. *hontē*, or \**hontēna*.

*cāhi* is connected with  $\sqrt{cāh}$ —‘to desire’, ‘to wish’, and is the absolutive form of the root. Similarly *kari* is the absolutive of  $\sqrt{kar}$  ‘to do’.

### Locative

#### A. EARLY AWADHI

§ 281. In Jāyasī and Tulsī the oblique *-ē* and *-hi* etc. is quite frequently used to express the locative sense. Otherwise the noun-stem with or without the postpositions is used.

(a) J. has *mahā* and *māhā* generally (sometimes *mājha*, *māhā* and *mājhiārā*) for ‘in’ and *para*, *ūpara*, *pāhā* and *poi* generally and *uparāhī* sometimes for ‘on, over’. For instance :

*bīju tehi māhā* ‘the lightning in that’ (p. 2), *nakhatanha māhā* ‘in the stars’, *suba māhā* ‘in all’ (p. 75), *tinha mahā* ‘in them’ (p. 75); *ghara mājhiārā* ‘in the house’ (p. 232), *jaṭnā mājha* ‘in the Jamunā’ (p. 164); *khāṭa khāṭa ūpara* ‘above every part’ (p. 74), *garha ūpara tāī* ‘upto the above (of) the fort’ (p. 63), *sīsa uparāhī* ‘over the head’ (p. 70).

(b) T. has *mahā* (*maha*), *mahā* (*mahu*), *māhī* (*mahi*) generally and *mājha* (*mājhā*), *mājhiārī* and *madhya* sometimes for ‘in’ and *para* for ‘on’, and *tara* ‘below.’ For instance :

*chana mahā* ‘in a moment’ (p. 47), *raghubamsinha maha* ‘amongst the descendants of Raghu’ (p. 108), *bhōga mahā* ‘in enjoyment’ (p. 12), *trētū juga māhī* ‘in the Trētā age’ (p. 26), *jaga mājhā* ‘in the world’ (p. 221), *tinha taru-baranka madhya* ‘in (amongst) those good trees’ (p. 249), *muni-manḍalī madhya* ‘in company of sages’ (p. 250); *dīna para* ‘on the poor’ (p. 3), *aṭanka paru* ‘on the upper floors’ (p. 149), *sindhu mājhārī* ‘in the whole ocean’ (p. 78), *milehī mājha* ‘in the middle of the process of

obtaining' (p. 175); *sura-taru tara* 'under the tree of the gods' (p. 5).

(c) N. has *mahā* (*māha*, *māhā*, *māhī*, *māhū*) usually and *mō* quite frequently and *majhāra*, *mē*, and *ma* rarely for 'in', *para* usually, *ūpara* frequently and *uparāhā* (*uparāhī*) sometimes for 'on, above' and *tara*, *tarē* for 'under'. For instance :

*giu mahā* 'in the neck' (p. 5), *bārī māha* 'in the garden' (p. 5), *dou hāthana-māhā* 'in both the hands' (p. 5), *tehi māhī* 'in that' (p. 8), *hāṭa mō* 'in the market' (p. 9), *bhāṣā mō* 'in vernacular' (p. 4), *phāda majhārā* 'in the snare', *sabhā majhāra* 'in the assembly' (p. 115), *ādarasa majhāra* (p. 10), *sindhu mē* 'in the ocean' (p. 4), *artha ma* 'in meaning' (p. 102); *rāja para* 'over the kingdom' (p. 7), *para triyā para* 'on another's woman' (p. 9), *mohi ūpara* 'over me' (p. 2), *pāṭa uparāha* 'on the kingship' (p. 7), *mukha uparāhī* 'on the face' (p. 3), *biricha tara* 'under the tree' (p. 3), *pāva tara* 'under the foot' (p. 8), *bircha tarē* 'under the tree' (p. 106).

NOTE.—*mō* should be read as *maū* [see note to § 271 (o)] In one instance *viṣa mau* 'in poison' (p. 73), we find the correct form.

## B. MODERN AWADHI

§ 282. Lakhīmpurī has *mō*, *maṣ* and *maṣiṣāṣ* 'in' and *po*, *par*, *pariṣiṣāṣ* 'on'. For instance : *khext mō gaxi carti hai* 'the cow is grazing in the field'; *birowax par* 'on the tree', *kaxiṣ mōṣiṣāṣ* 'in what', *duaxre po* 'on the door'.

NOTE.—The long forms *maṣiṣāṣ*, *par* and *pariṣiṣāṣ* can be used after such words also as have the short postposition after them.

S. and L. agree with Lmp.; U. and F. have *maṣ*, *maṣiṣāṣ* and *par*, *pariṣiṣāṣ*, B. has all Lmp. forms except *po*. G. town does not possess *maṣiṣāṣ* but specimens of the North and South-Eastern portions of the district show it; it

has **PAJ** also for 'on' (**dukain PAJ**, **darwarje po**). **Fy.** has **max**, **māz**, **maññ** and **po**, **Sl.** **max**, and **māz** and **PAJ**, **Br.** **max**, **māz**, **maññjāz** and **PAI**, **R.** **max**, **maññjāz** and **po**. **P.** and **A.** generally have **māz**, **po**; **Bgh.** has **max**.

### C. ORIGIN

§ 283. Modern Awadhi **mo max** (**māz**), **maññ** (**maññjāz**), **po**, **PAI** (**PAJ**) and **PAR**, **pariññ**.

Early Awadhi **maha** (**mahā**), **māhā**, **māhī**, **mahū**, **mājhā**, **madhya**, **mā** etc.; **para**, **ūpara**, **pāhā**, **pai**, **uparāhī**, **uparāhā**, **uparāta**; **tara**, **tarē**.

Of these all **m-** forms go back to **madhya**, (**-ka** or **-ra** in some cases); the forms with **-r**, **-r-** to **upari**, **uparitra** and **upariṣṭha**, **PAI** (**PAJ**) to **prati**; **pāhā** and **po** as well as **pahi**, **pahū** etc. of Early Awadhi in Tulsīdās to some forms of **pakṣa**, or **pārśva**. **tara** and **tarē** go back to **tala**, **talē** (**talakē**).

## Other Postpositions

§ 284. These are used after the genitive forms of the personal pronouns, after the genitive postpositions in case of such nouns as can take the short postposition, and after the noun or pronoun directly in other cases.

### A. EARLY AWADHI

§ 285. Besides the case-postpositions mentioned above, the texts have the following which are more or less used as postpositions.

(a) **Jāyasī saṅga** (**sāga**) in the sense of with (*e.g.*, **jehi sāga** 'with whom', p. 25.) **saū** in the sense of 'before, in front of' (*e.g.*, **jā saū** 'in front of whom', p. 49), **tāī** 'for' (*e.g.*, **juga kai tāī** 'for the world', p. 25), **lāgi** (**lagi**) meaning 'upto' (*e.g.*, **lāgi akāsā** 'upto the sky', p. 40, **jab lagi tab lagi** 'until . . . then'), and **lei** or **lahi** in the same sense (**jau lahi** 'until', p. 58, **saraga lei lāvā** 'sown upto heavens', p. 73),

and *sari* 'like' (e.g., *sērasāhi sari* 'like Sher Shāh' p. 23), *nāt* 'like' (e.g., *bīju kai nāt* 'like lightning' p. 49), *bhari* 'whole' (e.g., *janama bhari* 'throughout life' p. 15).

(b) *Tulsīdās* has a large number. Frequently he uses *pah̄* (*pahā*) and *pāh̄* and sometimes *pāsa* to indicate 'nearness', the sense of *tīr* of *Lakhimpurī*. For instance:

*kushbhaja ṛṣi pāh̄* 'to (near) the sage born of the jar (Agastya)' (p. 26), *jasa bara mat baranēū tuma pāh̄* 'the bride-groom such as I have described to you' (p. 34), *maḥesa pah̄ calī* 'went towards Śiva' (p. 28), *sambhu pahā* 'near Śambhu' (p. 41), *bibhiṣana pāsa* 'near Bibhiṣana' (p. 77).

He uses *lāgi* (*lagi*), *liya* and *badi* in the sense of 'for', exactly in the sense in which *Lakhimpurī* has *khartir*. For instance: *barah̄ lāgi* 'for the bride-groom' (p. 46), *bhagatana hita lāgi* 'for the good of the devotees' (p. 10), *kachu kahana liya* 'for saying something' (p. 217), *rāura badi* 'for your sake' (p. 279). *lagi* (sometimes *lagē*) and *lai* are used to indicate the idea of 'upto' or 'even', e.g., *barī bāra lagi* 'upto a great deal of time' (p. 60), *kahā lagi* 'upto where' (p. 16), *pāya lai parah̄* 'even do they fall at the feet' (p. 163).

*saṅga* (*sāga*) indicates 'with', 'in company of' (e.g., *dacchu kumārī saṅga* 'with the daughters of Dakṣ', *rāma kubhātī sucivā sāga jāh̄* 'Rāma was going in an untoward way with the minister', p. 172) and *bhari* 'throughout' (e.g., *bhōri māgha nahāh̄* 'bathe throughout Māgha', p. 25), while *bica* (*bica*) means 'in the middle of' (e.g., *būlhinka bica* 'in the middle of the rows', p. 85).

(c) *N.* has *pāsa* 'near' (e.g., *tina pāsa* 'near them' p. 9), *sanga* (*sāga*) and *sātha* 'with' (*mohi saṅga* 'with me', p. 5, *rārī sātha* 'with the queen', p. 7), *lāga* 'for' (e.g., *jōga lāga* 'for the *jōga*', p. 16), and *laga* and *tāṭ* for 'upto' (e.g., *jau laga* 'until that', *jāba laga*, p. 21, *aba tāṭ* 'uptill now', p. 20), *bica* 'in the middle' (e.g., *sapana bica* in the middle of the dream' p. 10), *nita* 'for' (e.g., *tumkai nita* 'for you' p. 72).

All the texts use *nāt* (*nyāyāt*) in the sense of 'like', 'as', e.g., *T. raurihi nāt* 'like yourself' (p. 158)

## B. MODERN AWADHI

§ 286. (1) To express the sense of 'for' Lakhimpuri uses **khartir**, e.g., **hameriz khartir duxdūp lajaro** 'bring milk for me', **wāfi kiz khartir** 'for him', **razm khartir** 'for Rām'. When the idea of 'officiating' is to be denoted the word **badī** is employed, e.g., **hameriz badī** 'for me—officiating me'. S. and L. agree with Lmp., U. and F. use **barex** and **mudrex** for **khartir**. B. agrees with Lmp., G. uses **wāfiatrex** and **khartir** both, and reserves **badī** for officiating. In the North, G. has **khartir** for **khartir**. Fy. and Sl. have **khartir**. Br. has **taīz**, **khartir** and **bader** with no nuances in meaning; R., P. and A. have **taīz**, **barex**, **santir** and **khartir**.

(2) To express the sense of 'with' i.e., 'in company of', the dialects generally use **sangfi** and **sarth** (or **sarthex** in Eastern dialects, e.g., Sl. **tofiorex sarthex** 'with you'). For instance:

Lmp. **hamorex sangfi, ui kex sangfi, razm sangfi**.

(3) To express the sense of 'near', the dialects use **tizr** or **laxer**. For instance, Lmp. **hamorex tizr** 'with me', 'near me'; **dukarn laxer** 'near the shop'. The postposition **laxer** (sometimes **lag**) expresses the sense of 'upto' also, e.g., **birowax laxer pañūcau tau** 'first reach upto the tree'.

(a) **lai** also expresses the sense of 'upto' but is particularly used after adverbs, e.g., **kāñāz lai** 'upto where?'

(4) To express the sense of 'owing to', 'on account of' **maxrex** is used in all the dialects, e.g., Lmp. **kaxmex maxrex** 'owing to work', **ui kex maxrex** 'because of him'. **tumfiorex maxrex** 'on account of you'.

(5) To express the sense of 'through' **ḍagar** 'way' is used, e.g., **mofiorex ḍagar nikarj azor** 'come

along through the gate', **kauniz dāgar** 'through which way'.

(6) To express the sense of 'like' Lakhimpurī uses **tanax**, central dialects generally have **tanax** or **tarax** and the Eastern ones use 'bidfi', e.g., Lmp. **hamariz tanax** 'like me', **larikawax tanax** 'like a boy'.

(7) To indicate the idea of 'entirety', the postposition **bfiarex** is placed after the noun and then the necessary case-postposition, for instance: **gāxu bfiare ko** 'to the whole village'. After a noun in direct case **bfiari** is placed irrespective of gender, e.g., **gāxu bfiari axwax** 'the whole village came'; **laūrijax bfiari axīx**, **adomir rafi ger** 'all the girls have come away, (only) the men have stayed back'.

(8) To express the sense of 'in front' or 'before' the dialects have **samañex** and **axex**, e.g., **hamarex samañex** 'in front of me', **hamarex axex** 'before me'.

### C. ORIGIN

§ 287. Of the other postpositional words :

Mod. Aw. **khaxtir**, **khartir** come from Ar. **khātīr** and **wafiatre** from **vāstē**.

**badi** <  $\sqrt{vand-}$  'praise, honour'? (**rāura badi** 'in honour of your worship, for you').

**santix** < Pkt. **santē** 'being'. **nita** < **nimitta** 'cause'.

**barex** < some derivative of  $\sqrt{vr-}$ , **taīx** < **sthānē**?

**sangfi** < **saṅgha** 'a collection'. E. Aw. **saṅga** (**sāga**) is Skt. **saṅga** and if the Mod. Aw. **sangh** were connected with that, the aspiration would be inexplicable.

**tix** < Skt. **tīra** 'bank'.

**lagex** and E. Aw. **lāgi**, **lagi**, are derivatives of **lagna** (**lagnakē** and **lagia**).

**lai**, E. Aw. **lui** and **lahi** go back to the absolutive of  $\sqrt{labh-}$ ; **marrez** may be connected with **māritēna**. **dāgar**

means 'way' in Mod. Aw. = Skt. *mārga* and is possibly a Deśī word. We may compare the use of Marāṭhī *māḡē*.

*sarisa* < *sadṛśa* 'like'.

**tarax** is Arabic *ṭaraḥ*; is **tanax** a corrupt form of it? In this connection the substitution of *r* by *n* in child's language may be noted (*vide* Part I § 161).

**bidfi** < Skt. *vidhi* 'way, means'.

**bharex** and **bfiari**, E. Aw. *bhari* are derivatives of root  $\sqrt{bhṛ}$ .

*sahū* and *saū* of E. Aw. are connected with Skt. *sañmukha*. We have another derivative of the same word in Mod. Aw. **samañlex** 'in front'; **axger** < *agra-kē*. *pāsa* comes from Skt. *pārśva* and *nāī*. *nyāyē* from *nyāyena*.

## CHAPTER VI

### VERBS

#### Root<sup>1</sup>

§ 288. (a) The roots are either active or passive in sense, *e.g.*, **lakariz karṭatī hai** 'the wood gets cut' (passive), **uz lakariz karṭatī hai** 'he cuts the wood' (active). The passive roots are all intransitive, the active roots are either transitive or intransitive. Roots have a simple (*e.g.*, **karṭab** 'to cut') and a causal form (*e.g.*, **karṭarwab** 'to cause to be cut'). All denominative roots are intransitive, *e.g.*, **lonarḥ** 'to taste saltish', **laḥarḥ** 'to feel ashamed.'

(b) The root of a verb may be obtained by separating **-bu** (*e.g.*, **horbu** 'to be'); **-abū** (*e.g.*, **karabū** 'to do') or **-wabu** (*e.g.*, **bajarwabū** 'to beat a musical instrument') as the case may be from the direct case of the verbal noun (see below § 335),

§ 289. Most of the roots used in Awadhi are already found in OIA and Mid. IA. There are a few roots borrowed from Persian-Arabic, *e.g.*, **newarjab** 'to be merciful' Pers. *nawāz*, **dargab** 'to scorch' Pers. *dāq*, **gudarab** 'to pass' Pers. *gudar*, **baldab** 'to change' A. *badal*. In some cases the ancient participle has been taken and used as a root, *e.g.*, **hataba** 'to kill' in the Rāmāyan, based on *hataḥ* 'killed', **bhāgab** 'to run away' on *bhagnaḥ* 'broken'. What appear as passive roots to-day are based on the ancient passive forms, *e.g.*, **chijai** 'to waste away' < *chidyatē* : *chijjai*, **bājai** 'strikes' : *vādyatē* > *bajjai*. If a root is both

<sup>1</sup> Early Awadhi does not differ from Modern Awadhi in the treatment of roots.



passive and active, e.g., *bharab* 'to be filled' or 'to fill', it is derivable from two different forms (Pkt. *bharīai* and *bharai* respectively). The derivation from two different sources explains the alternation of consonants also, e.g., *ṣūṭab* 'to break' (passive) and *tōrab* 'to break' (active) are derivable from *truṣyate* and *trōṣayati*, *-ṣy-* > *-ṣ-* > *t-*, while *-t-* intervocalic becomes *r* in Awadhi.

## Auxiliary Verb

### A. EARLY AWADHI

§ 290. The auxiliary verb is seldōm employed; the participle by itself expresses the complete sense of the verb generally. The following are the forms, sometimes used as the auxiliary but generally as the substantive verb.

#### Present tense

Jāyasī, Tulsī and Nūr Muhammad all have *ah-*, *h-* forms, e.g., Jāyasī: *haṭi* (p. 528), *ahaṭi* (p. 517), *ahan* (p. 435), *hai* (p. 10), *ahai* (p. 33), *ahahi* (p. 147), *āhi* (p. 348), *hahṭ* (p. 151); Tulsī: *ahaṭi* (p. 379), *hahu* (p. 296), *hahṭ* (p. 144), *ahahṭ* (p. 456); Nūr Muhammad: *haṭi* (p. 25), *hasi* (p. 55), *ahasi* (p. 43), *hahu* (p. 32), *hai* (p. 1), *ahai* (p. 2.), *āhi* (p. 5), *āhai* (p. 45).

Jāyasī does not generally use *tatsama* forms, but still at one place he uses *nāsti* (p. 8).

We find three instances of *āch-* verb in Jāyasī: *āchahṭ* (p. 181, p. 585) and *ācha* (p. 245), and *achata* 'remaining' in Tulsīdās (e.g., p. 158).

#### Past tense

All the three texts have *bha-* forms, Jāyasī in addition has *ah-* and *h-* forms and Tulsī *h-*, *rah-* forms, e.g., Jāyasī: *ahā* (p. 225), *haṭā* (p. 150), *haṭā* (p. 113), *hata* (p. 120), *huta* (p. 171), *ahē* (p. 342), *ahī* (p. 35), *bhā* (p. 16), *bhaeu* (p. 78), *bhai* (p. 78), *bhaē* (p. 70); Tulsī: *bhaṭ* (p. 85), *bhayeu* (p. 324), *hī* (p. 379), *rahī*, *rahē* (p. 146); N. Muhammad: *bhaṭi*

(p. 63), *bhā* (p. 6), *bhāi* (p. 9), *bhaeu* (p. 8), *bhaila* (p. 67), *bhaē* (p. 11), *bhaena* (p. 59), *bhaī* (p. 19), *bhaīna* (p. 59).

NOTE.—Jāyasi uses *āihī* once.

### Future tense

All the texts have *hō-* forms, e.g., Jāyasi: *hōēti* (p. 21), *hoihai* (p. 249), *hōihi* (p. 312), *hōhai* (p. 416), *hōhihi* (p. 245); Tulsī: *hōihi* (p. 28); N. Muhammad: *hōihi* (p. 26), *hōba* (p. 55), *hōbai* (p. 58).

For the Imperative and Conjunctive *hō-* forms are used, e.g., *hōai* (J. p. 573), *hōi* (J. p. 348), *hōhu*. (N. p. 32).

### B. MODERN AWADHI

§ 291. The following are the forms of the auxiliary verb.

#### (a) Present Indicative

##### Lakhimpurī

	sg.	pl.
1st person	<b>hāū</b>	<b>hān</b>
2nd person	<b>hāi</b>	<b>hāu</b>
3rd person	<b>hāi</b>	<b>hāī</b>

The dialects of Sitapur, Lucknow, Unao, Fatehpur, Bahraich, Barabanki, Gonda and Western Sultanpur all have *h-* forms. S., L., U. and F. agree entirely with Lmp.; B. and G. substitute *hoxiz* for the 1st per. pl. and *has* for 2nd pers. sg.; Br. has 1st pers. *hāw*, *hān*, 2nd pers. *hāwai*, *hāwao* and 3rd pers. *hāwai*, *hāwai*. R. has the forms of Lmp. except 2nd pers. sg. *hasi*, 3rd pers. sg. *axj*, 3rd pl. *āhīz* or *axhīz*. Fy. and Sl. have *āh-* forms viz., 1st pl. *āhiz*, *āhān*, 2nd sg. or pl. *āhau*, *āhax*, 3rd sg. *āhāi* or *axj* and 3rd pl. generally *āhāj*, (*āhīz*, *āhin*). Bgh. has *h-* and *āh-* forms: 1st *āheū*, *hāī*; 2nd *hāi*, and *hāu*, *āhau*, 3rd *axj* *ai* and *hāī*, *āhēz*. In P. we find *baxt-* forms: 1st pl. *baxten*, 2nd sg. or pl. *baxtai*, *bax*, 3rd sg. *baxtai*, 3rd pl. *baxtāj* but *āh-* also (e.g., *tāī āhāsi* 'thou art', *āhāi*

3rd sg.). In A. both **rafi-** and **bart-** forms are found and in Mirzapur mostly the latter.

(b) Past Indicative

Lakhimpuri

	sg.	pl.
1st pers.	<b>rafiāũ</b>	<b>rafiān</b>
2nd pers.	<b>rafiāi</b>	<b>rafiāu</b>
3rd pers.	<b>rafiāi</b>	<b>rafiāĩ</b>

All the dialects have **rafi-** forms for this tense. Only in the Western portion of Unao and Fatehpur which border on Kanauji and in Bgh., we find **hat-** forms (masc. pl. all persons **hatez**, **hatiz** fm., sg., **hataz** masc., **hatiz** fm.; the **ha-** of these forms is elided after participles). In Partabgarh the present tense **barten** (1st pl.) is used as an alternative with **rafiez**. There are dialectal differences in **rafi-** forms. S., L., U., F., Br. and R. agree with Lmp., only R. has **rafiisĩ** for 2nd sg. B. and G. have 1st pl. **rafiin**, 2nd sg. **rafiis**; G. Fy. and Sl. have 3rd sg. **rafiāz** (masc.) and **rafiiz** fm. while Sl. and A. as well as Mirzapur have 3rd pl. as **rafiēn** or **rafiin**. Sl. 1st pl. is **rafiāwāz** and 2nd sg. or pl. **rafijaz**. In Bgh. the **rafi-** forms are also used: **rafiēũ** **rafiēn**, **rafiāz** **rafiēu**, **rafiāz** **rafiēn**.

(c) Future Indicative

Lakhimpuri

	sg.	pl.
1st pers.	<b>hoifiāũ</b>	<b>hoibāz, hoixib</b>
2nd pers.	<b>hoixiz, hoifiāi</b>	<b>hoifiāu</b>
3rd pers.	<b>hoixiz</b>	<b>hoifiāĩ</b>

All the dialects have **hoz-** forms, only in West U. we have **hoifiāĩ**. But there is a difference with regard to the forms containing **-fi-** or **-b-**. In Lmp. and in S., L., U., F. and Bgh. we have **-b-** only in 1st pl., In B., Br., R. and G. also **-b-** form is found only in the 1st pers. pl. B. **hoibāi**, **hozib**, Br. **hozibāi**, R. **hozib**, G. **hozib**. In Fy., Sl., P., A. and Mirzapur **-b-** forms replace **-fi-** forms in the 2nd person also; Fy.

1st **hoxbai**, 2nd **hoxbaj**, P., A., M. 1st and 2nd **hoxb**, **hoxbor**. In 3rd pers. sg. R., Sl. and P. have **hore**. Bgh. 1st. **horeū**, **hoxbai**; 2nd **hoifles**, **hoxwar**; 3rd **hoxiz**, **hōiflāṭ**.

#### (d) Imperative (Present)

Lakhimpuri

	sg.	pl.
2nd	<b>hox</b>	<b>hoxu</b>
2nd	<b>raṣṭu</b>	<b>raṣṭau</b>

All the dialects have the forms **ho-** and **raṣṭ-**, the former emphasises the momentary character of action while the latter the continuity of the same. Such dialects as do not use a singular, *viz.*, Eastern, substitute **raṣṭax** for **raṣṭau**.

#### (e) Future Imperative

Lakhimpuri

	sg.	pl.
2nd	<b>horex</b>	<b>horeu</b>
2nd	<b>raṣṭex</b>	<b>raṣṭeu</b>

This future Imperative is used to denote distant future as compared with the ordinary Imperative. Of the two forms **hox-** lays emphasis on the momentary character of the action and **raṣṭ-** on the continuity of the same, *e.g.*, **tum khartj raṣṭeu** 'you continue eating' while **tum khartj horeu** 'you be eating'. All the dialects possess this mood. Some dialects modify their terminations as shown below :

Gt. 2nd per sg. **hoxis**, **raṣṭis**, Sl. and P. pl. **hoxjax** **raṣṭjax**, Bgh. **hwaxs** sg., **hwaxu** pl.

#### (f) Past Conditional

Lakhimpuri

	sg.	pl.
1st	<b>hortiū</b>	<b>horten</b> , <b>hortij</b>
2nd	<b>hortj</b>	<b>hortiu</b>
3rd	<b>hortj</b>	<b>hortĩr</b>

All the dialects have **hox-** forms. S and L. agree with Lmp., U. and F. have 1st **horteū**, **hortex**, 2nd **hortex**,

**horteu**, 3rd **hort**, **hortex**; B. agrees with Lmp. while R. and Br. have 1st **horteū**, **horit**, 2nd **hortex**, **hortuz**, 3rd **hort** (**hortai**), **hortēz**. G. 1st **horit**, 2nd sg. (**twāi**) **hortis**, pl. (**tūz**) **hortiu**, 3rd **hort**, **hortīz**. Fy. 1st **horit**, 2nd **horteu**, 3rd sg. **hort**, pl. **hortēz**. Sl., P. and A. agree with Fy. except in 2nd per. where **hortjāz** is found.

### C. ORIGIN

§ 292. The auxiliary verb of Awadhi is based on the forms of Skt.  $\sqrt{as}$ - 'to be',  $\sqrt{bhū}$ - 'to become',  $\sqrt{vṛt}$ - 'to exist',  $\sqrt{rah}$ - 'to depart, separate' and  $\sqrt{ā-kṣā}$ - 'to abide'.

The auxiliary, used generally as the copula in a sentence, has almost the same place in speech as a pronoun. It is in very common use but occupies an unimportant position semantically. So we find a great variety of forms. Most of the forms are based on  $\sqrt{as}$ -. There are two sorts of forms of this: (1) those which retain the initial *a*- as *a*- or *ā*- and (2) those which have lost it. The texts appear to have a preference for the retention of the initial vowel. Most of the forms of either variety are fresh forms, only a few cases go back to ancient forms, e.g. *āhi* < *asti*<sup>1</sup> through *atthi*, *āthi*, but *ahahi* is a fresh formation, taking *ah*- as the root, also *hate* with *hat*- as the root. Even in early Indo-Aryan  $\sqrt{as}$ - was substituted by  $\sqrt{bhū}$ - for the Future and the Conditional. We find the same in Awadhi. Besides, the past tense in Awadhi has recourse either to  $\sqrt{bhū}$ - or to  $\sqrt{rah}$ -. Both the *hō*- and *bh*- forms are attested by Early Awadhi: beside *huta* < *bhūta*, we find *bhā* which is decidedly a later formation. Modern Awadhi has discarded  $\sqrt{bhū}$ - for the past tense and has almost universally substituted  $\sqrt{rah}$ -.  $\sqrt{vṛt}$ - is not attested

<sup>1</sup> Turner : *Nepali Dictionary* (p. 531) under *rahnu*.

<sup>2</sup> *Ibid* (p. 191) under *chanu*, also see B.S.O.S. Vol. V, Part I (p. 137).

<sup>3</sup> Chatterji derives it from \**asati*.

by Early Awadhi; its use in Modern Awadhi is restricted to one district. But it is found in Bhōjpurī quite regularly, cf. Awadhi **baɽʈʌi**, Bhōj. **baɽʈʌj**. *āch-* appears to have been infrequently used in Early Awadhi, but it is entirely absent in Modern Awadhi.

### Tenses

§ 293. In Awadhi we find the Indicative mood, the Imperative mood and the Conditional. The Indicative merely expresses the action—past, present and future. The Imperative denotes order in the case of the second person and permission or approval in the case of others. This is with reference to the present (immediate future) or to the Future (distant future). The Conditional refers to the Past where the condition has not been satisfied. Thus there result six tenses in Awadhi; these are known as simple.

Besides the above, Awadhi makes periphrastic tenses by combining the Participles with the forms of the Auxiliary Verb—six with the Imperfect Participle and six with the Perfect Participle. In effect there are eighteen tenses, viz.:—

#### A. Simple Tenses

1. Present Indicative.
2. Past Indicative.
3. Future Indicative.
4. Imperative.
5. Future Imperative.
6. Conditional.

#### B. Periphrastic Tenses

##### (a) *With the Imperfect Participle*

7. Present Imperfect Indicative—Imp. Part. and Present Indicative of the Auxiliary Verb.
8. Past Imperfect Indicative—Imp. Part. and Past Ind. of the Auxiliary Verb.
9. Future Imperfect Indicative—Imp. Part. and Future Ind. of the Auxiliary Verb.

10. Imperfect Imperative—Imp. Part. and Imperative of the Auxiliary Verb.

11. Future Imperfect Imperative—Imp. Part. and Fut. Imperative of the Auxiliary Verb.

12. Imperfect Conditional—Imp. Part. and Conditional of the Auxiliary Verb.

(b) *With the Perfect Participle*

13. Present Perfect Indicative—Per. Part. and Pres. Ind. of the Auxiliary Verb.

14. Past Perfect Indicative—Per. Part. and Past Ind. of the Auxiliary Verb.

15. Future Perfect Indicative—Per. Part. and Future Ind. of the Auxiliary Verb.

16. Perfect Imperative—Per. Part. and Imperative of the Auxiliary Verb.

17. Future Perfect Imperative—Per. Part. and Fut. Imperative of the Auxiliary Verb.

18. Perfect Conditional—Per. Part. and Conditional of the Auxiliary Verb.

In Early Awadhi one does not find the same abundance of the use of periphrastic tenses as in Modern Awadhi. In Nūr Muhammad we find more instances of periphrastic tenses than in Jāyasī or Tulsīdās but even his practice is far from Modern Awadhi.

In Modern Awadhi the terminations of the various tenses are shown below and applied to **deṛkhab** 'to see' (root **deṛkh-**) for illustration. Where a distinction between the transitive and intransitive is made, forms of **marab** 'to die' (root **mar-**) have been put in.

### Participles

#### A. EARLY AWADHI

§ 294. (a) In the texts we find *-ata* as the most general form of the Imperfect Participle used with both the numbers and all the persons, e.g.,

J. *nimikha na lāga karata ohi* 'creating, He did not take a second' (p. 4), *satta kahata rājā jiu jāu* '(my) life may end, O king, (by) telling the truth' (p. 150);

T. *rāu avadhapura cahata sidhāē* 'the king wants to go to Ayōdhyā' (p. 145), *karata manōratha bahu mana māhē* 'entertaining many longings in his heart' (p. 359);

N. *citavata dṛṣṭi pāra hoi jāi* '(on) seeing, the vision goes across' (p. 8), *uḥhata karējā sō nita dhūā* 'smoke always arises from (my) heart (lit. liver)' (p. 155).

(b) J. and T. change *-ata* to *-ati* for the feminine, e.g., *haū jānati haū* 'I know' (J. p. 508), *lāgati avadhi bhayāvani bhāri* 'Ayōdhyā appears extremely terrifying' (T. p. 189), *sirāti na rāti* 'the night does not end' (T. p. 217). In periphrastic passive formations, however, the distinction of gender is sometimes absent, e.g., *(sādhumahimā) sō mō sāna kahi jāta na kaisē* 'that (greatness of the good people) is not described by me, in a manner' (T. p. 4), *prīti na sō kahi jāta* 'that affection is not described' (T. p. 195).

(c) A few instances of the passive participle in *ita*, *-iata* have been noticed in Jāyasī and Tulsīdās: J. *jōga jōri vaha pāita bhōgū* 'that enjoyment is obtained by concentrating on *yōga*' (p. 229); T. *girā aratha jala bāci sama, kahiata bhinna na bhinna* 'word and meaning, like waves of water, are said to be different but are not so' (p. 33), similarly *pūjiata* 'is worshipped' (p. 13), *sarāhiata* 'are admired' (p. 233), *dēkhiata* 'are seen' (p. 331, p. 409).

(d) This participle is freely used to denote the Present Indicative in the Rāmāyan and less frequently in the Indrāvati without the help of any auxiliary. In the Rāmāyan and Padmāvat, its use with the forms of the auxiliary verb is very rare (see §§ 314 and 316). In the Indrāvati the auxiliary is in greater use but still the Imperfect Participle without the auxiliary is found considerably. There does not appear to be any distinction of sense between the real Present



Indicative (based on the Ancient Present) and that indicated by this participle.

NOTE.—Note 2 under § 296 is applicable to Early Awadhi also, e.g., *auru jo bhūlī āstahi* 'others who have forgotten (the path) while coming (lit. during the coming)' (J. p. 18)

§ 295. The following forms of the Perfect Participle are found in Early Awadhi texts :

(a) in *-ā*, (b) in *-ē*, (c) in *-ī*, (d) in *-eū*, (e) in *-iū*, (f) in *-inha*, (g) in *-esi*, *-isi*, (h) in *-ehu*, *-eu*, (i) in *-ihu*, (j) in *-enhi*, *-inhi*, *-ena*, *-eni*, *-ina*, (k) in *-ī*, (l) in *-eu*, (m) in *-ehi*, (n) in *-ala*, *-ila*.

Of these the first three forms (a), (b) and (c) are used both as adjective and as verb; as adjective (a) qualifies a masc. sg. noun, (b) a masculine pl. noun and (c) qualifies a fm. sg. or pl. As verb, these forms are used irrespective of person. If the root is transitive, the participle used agrees with the number and gender of the object, and if the root is intransitive, it generally agrees with the number and gender of the subject. For instance :

Jāyasi : *taba lagi rānī suā chapāvā* 'the queen concealed the parrot till ...' (p. 89), *rānī sunā* 'the queen heard' (p. 109); *ehi jhūṭhi māyā mana bhūlā* 'in this false māyā (my) mind has wandered' (p. 113), *kama na dēkha* 'I did not see' (p. 431); *tehi ghara dui dīpaka ājiārē, pantha dēi kaka dui sāvarē* 'in that house the Creator prepared the two bright lamps to show (lit. give) the Path' (p. 25), *bhā bhāna paṇḍita sabu āē* 'it became morning and all the learned men came' (p. 81), *ohi satī mat pāi jaba karanī, ugharī jībha kathā kabi baranī* 'when I obtained the capacity from him, my tongue became unsealed and the poet (I) narrated the story' (p. 26), *jīva tumha bhāi* 'you became life' (p. 568).

Tulsidās : *satī marata hari sana baru māgā* 'Satī while dying asked for a boon from Hari' (p. 32), *so phalu bhāi*

*bhāti hama pāvā* 'well have I obtained the fruit of that' (p. 51), *tadapi malina mana bōdhu na āvā* 'even then understanding did not come to my defiled mind' (p. 51), *gaē mātu paṭi rāmu gosāi* 'Lord Rāma went to (his) mother' (p. 177), *ḍinhi asīsa lāi ura līnhē, bhūsana basana nichāvāri kīnhē* '(she) gave blessings, embraced him closely and showered ornaments and clothes (on the servants) as gifts' (p. 177), *mat pani nija guru sana suni kathā so sūkara khēta* 'I, however, heard that story from my teacher at Sūkara-khēta' (p. 18), *dukha daṇṇpatiṭi umā haraṣānī* 'Uma became pleased (but) the couple (her parents) got sorrow' (p. 33).

Nūr Muhammad : *ēku rāta sapaṇā mat dēkhā* 'one night I saw a dream' (p. 4), *jākō tumu sapaṇē mō dēkhā* 'whom you saw in dream' (p. 75), *uṭhā caḥū ḍisa tē vāvailā* 'lamentation rose up from all the four quarters' (p. 3), *hama nā rahē karabalā ṭhāi* 'I was not in Karbalā' (p. 3), *eka ḍisa bōdhē turai birājar* 'on one side the tied horses looked beautiful' (p. 9), *garha para caṭhī kamānat durajana dēkhi ḍērāya* 'the wicked on seeing the strung bows on the fort, got frightened' (p. 8), *jaga sō patijhārī ritu gai* 'the autumn season went away from the world' (p. 52).

NOTE 1.—The final -ā, -ē, -ī is sometimes found short, particularly for metre, e.g., J. *ḍinha, kīnha* (p. 2), *lāga* (p. 4), *bhai* (p. 78), *gai* (p. 19); T. *baīṭha, kīnha līnha, bhas* (p. 63), *bhai, gai, līnhi*; N. *kīnha* (p. 1). Verbs of very general occurrence have shorter forms; *bhā, bhē, gā, gē* are found in all the three texts; cf. 297 (z). In Jmyasī on p. 583, *baīṭhu haṭ, baīṭhu* (sg.) has been used with a pl. auxiliary, it ought to have been *baīṭha*.

NOTE 2—Transitive roots used intransitively are treated of as intransitive. In one case in Jmyasī (*padmāvatī hāsā* 'Padmāvatī laughed', p. 429) the masc. form of the participle has been used with a feminine noun, possibly for rhyming or it might be an instance of *bhāṣe prayoga*. In Nūr Muhammad, however, there are many instances where the masculine form is found instead of the expected feminine.

NOTE 8.—In JĀYAS and TULSIDĀS the use of the uninflected forms (a), (b), and (c) is found in abundance for indicating the past tense, but in NŪR MUHAMMAD it is much less. He uses the inflected forms generally.

Forms (d) in -eū and (e) in -iū are used with a 1st person sg. subject, (d) with masculine nouns and (e) with feminine. Sometimes, however, even when the subject is masculine, the form of the participle is feminine in order to conform with an object in the feminine gender (*sū suni sanujhi sahīū saba sūlā* 'I (Bharata) heard and understood all that, and put up with the torture' (T. p. 259). For instance :

J. *āeū ehi hāṭā* 'I (Brāhmaṇa) came to this market' (p. 121), *āiū ehi sāthā* 'I (a female friend of Padmāvatī) came with her' (p. 103). In one instance (*jāgi uṭheū*<sup>1</sup> 'I (Padmāvatī) got up from sleep', p. 439), form (d) is found with a feminine subject.

T. *anucita bacana kahēū agyūtā* 'Not knowing you, I (Parushurāma) have uttered improper words' (p. 121), *dēkhiū khōja lōka tihū nāhī* 'I (Śūrpaṇakhā) have searched throughout, but (a man suitable to me) does not exist in the three worlds' (p. 300).

In one instance (*aba ura rākheū jō hama kaheū* 'keep in your mind what we have said', p. 37), form (d)—the nasalisation being absent due to rhyme—is found with a subject in the plural number.

N. Here no instances of form (e) have been found; even with fem. subjects the masculine form (d) is used : *āhō yaha nīta barajeū jōgī* 'O Yogin, I have prohibited you on this account'—the female gardener speaking to the Prince, (p. 43); *sumireū sirajanahārahī jaba dēkheū asa rūpa* 'I

<sup>1</sup> We should, however, note that J. and N. were written originally in Persian characters which did not distinguish between *e* and *i* and hence these mistakes might be due to the scribes in Devanāgarī characters.

remembered the Creator when I saw such beauty'—the Yogin speaking (p. 19).

Form (f) in *-inha* is found only in Tulsīdās and has been used with fem. subject of the 1st person plural, e.g., *hama saba.....bhainha dhanya* 'all of us (women) became blessed' (p. 244). From this a corresponding masculine form in *-enha* can be deduced which would correspond with Modern Awadhi *-eu* (§ 297).

Form (g) in *-esi* is found in all the three texts in transitive verbs, while that in *-isi* is found only in Tulsīdās where it always goes with a feminine noun in the 3rd pers. singular. The *-esi* form in Jāyasī and Tulsīdās is found with 3rd sing. or 2nd sing., while in Nūr Muhammad only with the 3rd pers. For instance :

J. (*tū*) *abakū na samputa khōlesi* ' (thou Padmāvatī) has not yet opened the socket' (p. 551); (*suā*) *kahesi calāū jau lahi tana pākḥā* ' (the parrot) said : I should go away while I have wings in my body' (p. 107).

T. (*madana*) *marana thāni mana racesi upāi* ' (Cupid) made up his mind to die and contrived means' (p. 41), (*kaikēyī*) *māresi mōhr kuthāū* ' (Kaikēyī) hit me at a bad point' (p. 169).

(*mantharō*) *kahesi kathā sata savati kai* ' (Mantharā) narrated hundreds of stories of co-wives' (p. 164); *būrha bhayasi* ' (thou) hast grown old' (p. 393).

NOTE.—In Tulsīdās this form of the participle always implies a contempt for its subject.

N. *gagana ki sōbhā kīnhesi tārā* ' (the Creator) made the stars, an ornament of the sky' (p. 1).

Forms (h) in *-ehu* (*-eu*) and (i) in *-ihu* are used with the 2nd pers. plur., (h) in the masculine and (i) in the feminine. *-eu* is found very seldom in Jāyasī and Tulsīdās while it is frequently found in Nūr Muhammad. The fem. form is not found in Nūr Muhammad. For instance :

J. *hatiā dui jo caḍhāhehu kīdhai* 'the two murders that you have borne on your shoulder' (p. 470), *āeu milai calehu mili sūā* 'O parrot, you came to meet and have moved away after the meeting' (p. 404), *jōgaihu kālhi dēo kara bārī* 'that you went to the deity's garden yesterday' (p. 442), *pūji manāihu bahuta bināfi* 'after having adored him, you coaxed him by many prayers' (p. 442).

T. *muni.asa kṛpā na kinhehu kāū* 'O sage, never did you show such a favour before' (p. 90), *ḍahāki ḍahāki paricehu saba kāhū* 'you have become hardened by overcoming every one' (p. 62), *(tumha) kinhihu prasna jagata hita lāgi* '(you) have put the question for the sake of the world's good' (p. 53), *rahihu baurānī* 'you were mad' (p. 64).

N. *hō dhana jā kō nāma sunāyehu* 'O lady, he whose name you have uttered (lit. made me hear)' (p. 49), *jō jōgi kahā samujhehu ājū* 'if you understood the Yogi today' (p. 75).

NOTE.—On p. 25, in the Rāmāyan an instance occurs (*kinhahu prasna* 'you have put the question') where the termination *-ahu* appears for *-ehu* and is obviously a misprint.

Forms (j) and (k) are used with a subject in the 3rd pers. plur.; of these (k) in *-ī* is used only with a feminine subject and generally when the verb is intransitive, while (j) is found with the masculine generally and with the feminine when the verb is transitive. *-enhi* is found in Jāyasī, *-enhi* and *-inhi* in Tulsīdās without any distinction and *-ena*, *-eni* and *-ina* (fm.) in Nūr Muḥammad. There is only one instance in Tulsīdās where *-eni* is found (*raheni tahā* 'there they lived', p. 90 of the 1915 edition), but this reading has been discarded in the later edition. For instance:

J. *chā/enhi tōga kuṭūba saba kōū* 'all left their people and family' (p. 263), *dhari tīra saba kamcuki sārī* 'on the bank (the women) put their sārīs and bodices (p. 99),

*jāi pāli para thāḍhi bhaṭ* ' (the women) went and stood on the bank ' (p. 95).

T. *daccha-sutanha upadēsinihi jāi* ' (he—respectful plural) went and advised the sons of Dakṣa ' (p. 38), *jehi ripu chaya soi racenhi upāu* ' they contrived means by which the enemy might be destroyed ' (p. 75), *br̥nda br̥nda mili colā logāṭ* ' the women started in groups ' (p. 85).

N. *sumirena indrāvati kara nāu* ' they remembered the name of Indrāvati ' (p. 26), *bahuta amī adharana para diheni sindhu mō prāna* ' many men abandoned their lives for the sake of the nectar-lips ' (p. 49), *samuḥhāina saba sakhī sayānī* ' all the wise friends advised (her) ' (p. 75), *bhai na bilamba sakhī saba āṭ* ' there was no delay, all the friends came ' (p. 52).

NOTE. -ṭ is sometimes shortened to -ṭ for the sake of metre, e.g., J. *calā*, (p. 415), T. *calā* (p. 28).

Form (l) in -eu is found in all the three texts with the 3rd person singular subject, e.g., Jāyasi: *jō gā tahā bhulāneu sōi* ' whoever went there lost (the way) ' (p. 153), *naeu* ' became subdued ' (p. 19); Tulsī: *nārada jāneu nāma pratāpū* ' Nārada came to realise the powerful effect of the Name ' (p. 16), *ratha samēta rabi thākeu* ' the sun stayed with his chariot ' (p. 86); Nūr, Muhammad: *jā kahā karatā darasa dekhāeu* ' to whom the Creator showed the path ' (p. 2), *jagata bhaeu adhiyāra* ' the universe became dark ' (p. 3).

Form (m) in -ehi is found with the 2nd pers. sing. and only in Tulsīdās, e.g., *rē saṭha sunehi suthāu na mōrā* ' O knave, thou hast not heard about my nature ' (p. 116).

In one case -ē is found (*jānē nahṭ marama saṭha mōrā* ' O knave thou did not know my secret ' p. 344)

Only a few instances of form (n) are found in Nūr Muhammad and obviously they are borrowed from Bihārī, e.g., *tāpala rahai* ' remains heated ' (p. 58), *gaila sakhī tuhā bahila bayārā* ' the friend went, there the breeze blew ' (p. 161).

Similarly Braj forms and Bhōjapuri forms are found occasionally in Tulsīdās as loan-words.

## B. MODERN AWADHI

§ 296. The Imperfect Participle in Lakhimpuri has three forms, (a) in **-Atī**, (b) in **-itī** and (c) in **-Atix**. Form (b) is used with the 1st pers. pl. in both the genders, *e.g.*, **ham derkhiti hai** 'we (masc. or fem.) are seeing' and (c) in **-Atix** with the fem. pl. of the 2nd and 3rd pers., *e.g.*, **tum dekhatix hau** 'you (females) are seeing', **ui dekhatix haĩ** 'they (females) are seeing'. For all other cases, *i.e.*, singular in both genders and plural masculine in the 2nd and 3rd pers. the form (a) in **-Atī** is used.

(a) The final **-ī** of forms (a) and (b) is found in Sitapur, Lucknow (western and southern) and in parts of Unao only, in other districts it is absent.

The use of the form (c) in **-Atix** is extended to 1st pers. pl. also in Unao and other places bordering on Kananjī area, *e.g.*, **ham derkhit hai** 'we (men) see', **ham dekhatix han** 'we (women) see'. In parts of Kheri district bordering on Hardoi, (b) is found ending in **-iatī** (**jaiatī**, **caīiatī**, **khaiatī**, etc.). In Parbanki and parts of Sultanpur, form (b) in **-it** is not used, the (a) form has taken its place. The dialects of Bahraich and Sultanpur as well as parts of Fyzabad distinguish the gender in the Imperfect Participle in the 3rd person sg. and pl., *e.g.*, **derkhat hai** (masc.), **derkhatī hai** (fem.), **derkhat haĩ** (masc.), **derkhatī haĩ** (fem.).

NOTE 1.—Of the forms of the auxiliary, present tense **hai** and past tense **raī** (and their corresponding forms in the dialects) are used with **-itī** or **-iatī** forms of the 1st pers. plural.

NOTE 2.—The Imperfect Participle is sometimes used as a verbal noun also, *e.g.*, Lmp. **hamarex kharitī me dundu ne maccuxox** 'do not make a noise while I am eating (lit. in my eating)'. It emphasises the imperfection of the act.

§ 297. The Perfect Participle in Lakhimpurī has the following forms :—

- (a) in **-ax**, *e.g.*, **derkhar** 'seen,' **parfiar** 'read', **marar** 'died', **gawar** 'went.'
- (b) in **-ex**, *e.g.*, **derkher**, **parfiex**, **marex**, **gaex**
- (c) in **-ix**, *e.g.*, **derkhix**, **parfihix**, **marix**, **gaix**
- (d) in **-eū**, *e.g.*, **derkheū**, **parfieū**, **mareū**, **gaeū**
- (e) in **-iū**, *e.g.*, **marīū**, **gaiū**
- (f) in **-en**, *e.g.*, **derkhen**, **parfiēn**, **maren**, **gaen**
- (g) in **-isī**, *e.g.*, **derkhisī**, **parfisī**
- (h) in **-eu**, *e.g.*, **derkheu**, **parfieū**, **mareu**, **gaeu**
- (i) in **-in**, *e.g.*, **marin**, **gain**
- (j) in **-inī**, *e.g.*, **derkhinī**, **parfinī**
- (k) in **-īz**, *e.g.*, **marīz**, **gaīz**

As regards the use of these forms, the dialects show a difference between transitive and intransitive verbs. Forms (a) and (c) are used to qualify a subject in the singular number of masc. and fem. gender respectively, when the verb is either intransitive by itself or bears an intransitive or passive sense, *e.g.*, **mai gawar haū** 'I have gone' (masc.), **maigaix haū** 'I have gone' (fem.), but **maiderkhar haū** 'I am one who has been seen' (masc.), **mai derkhix haū** 'I am one who has been seen' (fem.), **mai parfiar** (or **parfiex**) **haū** 'I am read—literate' (masc. or fem.). Similarly in the plural, forms (b) and (c) are used, *e.g.*, **ham gaex han** 'we have gone' (masc.), **ham gaix han** 'we have gone' (fem.), **ham derkher han** 'we are those who have been seen' (masc.), **ham derkhix han** 'we are those who have been seen' (fem.). In the same manner they are used with the subjects in the 2nd and 3rd person.

In the case of transitive verbs form (b) in **-ex** is used with the subject of any number and person (except 3rd plur.) and gender, *e.g.*, **mai derkher haū**, **tui derkher hai**, **uz** or **wax derkher hai**, **ham derkher han**, **tum derkher han**. Here it always bears an active sense. Forms (d) in



**-eū** and **(e)** in **-iū** are used with 1st pers. sg. **mai** only, **(d)** with both genders when the verb is transitive and with masculine when the verb is intransitive, *e.g.*, **mai derkheū** 'I (masc. or fem.) have seen', **mai gaeū** 'I went' (masc.) and **(e)** in fem. gender only when the verb is intransitive, *e.g.*, **mai gaiū** 'I went' (fem.). Form **(f)** in **-en** is used when the subject is in 1st pers. pl., irrespective of the gender, and the verb is either transitive or intransitive, *e.g.*, **ham derkhen hai** 'we have seen', **ham gajen hai** 'we have gone'. Form **(g)** is used when the verb is transitive and the subject is either in 2nd pers. sg. or in 3rd pers. sg., *e.g.*, **tui derkhisī hai** 'thou hast seen', **ux** or **wax derkhisī hai** 'he or she has seen'.

Forms **(h)** in **-eu** and **(i)** in **-in** are used when the subject is in the 2nd person plural, **(h)** in both genders with a transitive verb and in masc. gender with an intransitive verb, *e.g.*, **tum derkheu hai** 'you have seen' (masc. or fem.), **tum gaeu hai** 'you have gone' (masc.) and **(i)** in fem. gender only when the verb is intransitive, *e.g.*, **tum gaiu hai** 'you have gone' (fem.). Form **(j)** in **-inī** is used when the verb is transitive and the subject is in the 3rd pers. plur. irrespective of gender, *e.g.*, **ui derkhinī hai** 'they have seen' (masc. or fem.). Form **(k)** is used with 3rd pers. plur. fem. only, when the verb is intransitive and is used independently without an auxiliary, *e.g.*, **ui gaīx** 'they went', but **ui gaix haī** 'they have gone'.

NOTE 1.—With forms **(d)** to **(j)**, the auxiliary **hai** (present) and **raīhai** (past)—and their corresponding forms in the district dialects (*e.g.*, **bax**, **baxtai**) are used and not other forms of the present or past, *e.g.*, **mai derkheū hai** and not **mai derkheū haū**.

The dialects of the districts show considerable divergence with regard to the use of the forms of the perfect participle. Forms **(a)** and **(c)** are used, irrespective of the verb being transitive or intransitive, in all persons and

numbers, in all the dialects except Lmp. and S. In the Eastern dialects, sometimes, the distinction of gender also is not observed, *e.g.*, Fy. **ham derkhaz rañien** 'we had seen'. Sl. **ham derkhaz añix** 'we have seen'. B. **ham derkhaz hai** 'we have seen', L. **ham kharwaz** 'we ate', U. **ham dekharwaz rañai** 'we had shown', Sl. **tūx derkhaz rañjaz** 'you keep seeing', U. **tum kaisex batarwaz** 'how did you tell?', P. **añir kañaz** 'the Añir said', G. **ardñix raxt bhaz** 'midnight came', **meñrazruz calaz gai** 'the woman went away', B. **razjaz balazwaz** 'the king called', U. **śarp karñi kharwaz rañai** 'the serpent had bitten', **waz dñarix rañasi** 'she had put', Sl. **waj derkhaz rañōx** 'they had seen', U. **un khabarñi pazix** 'they got the news', **caxriu bñaxix jaxnex naxix parwaz** 'the four brothers could not know'. Form (b) is used with the plural when the verb is intransitive and with 1st sg. and 2nd sg. where they exist (western and central dialects), with 1st pl. and 2nd pl. in all the dialects and also with 3rd pl. even in the case of transitive verbs in the Eastern dialects, *e.g.*, Br. **mai derkhaz horū** 'if I may have seen', R. **tui derkhex hai** 'thou hast seen', Sl. **ham derkhex añix** 'we have seen', Sl. **tūx derkhex horteu** 'had you seen', Fy. **waj derkhex rañai** 'they had seen'.

This form appears as nasalised in the extreme East, *e.g.*, A. **hamaxr bñaxj axjēx** 'our brothers have come'. Form (d) in **-eū** (Br. **-ēw**) and Form (e) in **-iū** are used in Western and Central dialects like Lmp., in the Eastern dialects they are rare and do not maintain a distinction of transitive and intransitive, (d) being used as the masculine and (e) as feminine. Forms (f) in **-en** and (j) in **-in** (**-in**) are used both with the 1st plural and the 3rd plural, the form in **-un** also is found on the Kanauji borders of Sitapur and Unao, *e.g.*, B. **ham laxin** 'we brought', **ham gain** 'we went' S. **ham jhotharñi daxrini** 'we thrashed him', F. **ham lautñi arun** 'we came back', Sl. **waj derkhen** 'they saw', P.

**waj dexthen hai** 'they have seen', U. **wai kaṭarunij** 'they got (it) cut', M. or **axjen au kaṭien** 'they came and said', or **jaxi laxgen** 'they started to go', **dui beṭawax raṭien** 'there were two sons'. Form (g) in **-isj** is found as **-esj** (es) in parts of Lucknow, Unao, Fatehpur and in R., B. and P. On the borders of Kanauji it is also found as **-osi**. In P. and other Eastern dialects it is found with intransitive verbs also, e.g., G. **twaĩ maris** 'thou died', **twaĩ khaxj laxgisj** 'thou began to eat', P. **derkhes raṭiai** 'had seen', U. (Kanauji border) **diznṣosj** 'gave' **kiznṣosj** 'did'. Forms (h) in **-eu** and (i) in **-iu** are found used in all the dialects, with this difference that the Eastern dialects use (h) with masculine subject and (i) with feminine subjects, irrespective of the verbs being transitive or intransitive, e.g., P. **tūx horteu** (masc.) and **tūx hortiu** (fem.) 'had you been'. Form (k) is used with 1st. pl. (fm.) and 2nd pl. (fm.) also in the case of intransitive verbs in U. and F., e.g., **ham marĩx** 'we died', **ham gaĩx** 'we went'.

(x) Such intransitive roots as contain a long syllable (e.g., **larg** 'to appear', **baith-** 'to sit', **sarmax-** 'to be ashamed'), generally elide the terminations **-ax** and **-ex** and substitute **-i** for **-ix** (fm. sg.). In the Eastern dialects this **-i** also does not appear sometimes, e.g., **largax larg**, **baithex baith**, **largix largi**, **baithix baithi**. A specimen from Unao gives **paithi**, **largi** as masc. pl. where **-i** should represent **-e**.

(y) Roots in **-ax**, however, before accepting the above change have the augment **-n-** between the root and the terminations, e.g., **sarmaxnax sarmain**, **sarmainix sarmaini**.

Monosyllabic roots ending in **-ax** (e.g., **ax-** 'to come', **lax** 'to bring') neither insert **-n-** nor have the shorter forms by eliding the terminations.

(z) **jax** 'to go', **hor** 'to become', **dex** 'to give', **lex** 'to take' and **kar** 'to do' have their perfect participle forms with **ga-**, **bḍa-**, **diṭ-**, **liṭ-** and **kiṭ-** respectively. In the

case of **kar-** both are optionally used (e.g., **karēū** or **kifēū**). **ga** and **bhā** have shorter forms also, **gawāz gaz**, **gaex ger**, **gaiz gai**, **bhāwāz bhāz**, **bhāex bhex**, **bhāiz bhāi**.

NOTE 2.—For the insertion of **-w-** see below § 341 (d) In the Central dialects and in south L., U. and F., we find the **-n**, **-nfi** forms of the Perfect Part. of **kar-**, **der-**, **lex-** (**kirn**, **kirnfi**, **dirn**, **dirnfi**, **lirn**, **lirnfi**).

### C. ORIGIN

§ 298. The Imperfect participle is based on the ancient present participle (**śatṛ**) in **-anta**. There are three forms in Modern Awadhi, **-at**, **-Ati** and **-iti** (**iAti**). The Eastern form in **-Ati** and the Western in **-Atiz** are mere feminine forms. The fm. form **-Ati** is attested by the Rāmāyan. What is the basis of the masc. **-Ati** form? It is found in some dialects of Western Hindi also. This goes back, most probably, to the Māgadhī and Ardha Māgadhī Nom. sg. in **-ē**, as opposed to **-ō** of the Western Prakrits. The **-ē** develops into **ex**, **i**, **-i** and then loses ground. It appears that the **i** (**i**) had already disappeared in the dialects represented by Jāyasī, Tulsīdās and Nūr Muhammad. The final **-a** in the participle is merely orthographic and not of actual speech. Another possible derivation is from the loc. sg. (e.g., **dēkhōrtē**) of the participle, but in view of the fact that the Nom. sg. form is at the basis of the Western Hindi participle, this derivation appears improbable.

(a) The **-iti** (**iAti**) participle is based on the passive form of the ancient present participle (**paḥiānta**).

§ 299. The Perfect participle is based on the ancient passive past participle (**kta**), sg. masc. in **-ā** on Nom. sg. **-ao**, sg. fm. in **-ī** on Nom. sg. fm. in **-ī-** and pl. or obl. on the ancient plural in **-aē** or on the obl. in **-aē**. The other forms are inflected according to person, gender and number. What are these affixes? Eastern Hindi shares this principle of affixation with the Eastern Mod. IA languages. Three suggestions have been made to derive these affixes, viz.,

(1) the pronominal forms, (2) the terminations of the present tense and (3) the forms of the auxiliary verb. As far as Awadhi is concerned the last suggestion suits it the best as shown below :—

The affix for the 1st pers. sg. is (d) -*eā* and (e) -*iā* (fm.) This can be either the pronoun *haā* as the enclitic, or the termination -*aā* of the present or the auxiliary *haā*, e.g., *dēkhē -aā* or *haā* may become *dēkhetā* and *dēkhi-aā* or *haā dēkhiā*. The affix for the 1st pers. pl. is (f) -*en*; the form in the eastern dialects is -*in*. This, however, cannot be derived either from the pronoun *ham* or from the termination of the present tense (which as shown below § 303 is a passive form), but only from the auxiliary *han* (*dēkhē -han dēkhen*, later *dēkhiin*, by the interchange of *e* : *i*). The affix for the 2nd sg. is generally (g) -*isi*, -*esi* which can go back only to the auxiliary *hasi*.<sup>1</sup> This was later extended in use to the 3rd sg. as well. The affix for the 2nd pl. is (h) -*eu* -masc. or (i) -*iu* fm. which goes back to the auxiliary *hau*, *hahu*, but can as well be derived from the termination of the present -*ahu*, *au*. The 3rd pers. fm. form (k) in -*ī* has merely nasalisation, to distinguish it from the singular. It is not peculiar to the 3rd pers. but used with the 1st and 2nd pers. also. The 3rd pl. masc. affix (i) -*inī*, *en* (E. Aw. -*enhi*, -*inhi*, -*ena*, -*eni*, -*ina*) is derived by Hoernle (p. 346) from *nhi* (< *nti*) but the nasal in such a position does not survive; the -*nhi* is not attested at all. The Prakrit, Apabhramśa (see Pischel, p. 323 and *Bhavisayatta Kahā* G.O.S., p. 24) as well as E. Awadhi attest only -*hī*.

It is only in Sindhi, Sīnā, Bengali and Gypay that -*n*- is found in the 3rd pl. present. But is it a development of -*nt*? Neither does the pronoun nor the auxiliary appear to be at the source. The obl. pl. of the nouns and

<sup>1</sup> Bloch (Survivance de Skr. *ṛet* en Indian Moderne—BSL. XXXIII Fas. I, pp. 55-66) derives this from the ancient auxiliary *ṛet* > *ṛei* which is also a good explanation.

pronouns ends in *-an* (E. Aw. *-anha*, *-anhi* etc.). Can that have something to do with this form of the participle? <sup>1</sup> E. Awadhi affix (1) *-au* has the direct case of the noun, while (m) *-ehi* can be derived from the participle plus *ahi*, *asi*. The (n) *-la* forms are loan-words from the neighbouring Bihārī dialects and go back to *-illa* suffix of Middle Indo-Aryan. <sup>2</sup>

§ 300. That the auxiliary is again being incorporated into the participles is fully corroborated by modern Awadhi. For instance: Lmp. *kañāz jartj hau* appears in regular speech as *kañāz jartiu* 'where are you going?', F. and Bgh. *kherltix tīx* 'were playing' for *kherltix hatīx*, tum *kañāz ger tjoz* 'where had you been?' for tum *kañāz ger hatjox*, *bixāñ ke khwarj kar gar ten* 'I had been in search of marriage' for . . . *gar haten*, *wax bart jox kuñx max kañātiū tiū* 'that thing which you were saying in the well' for . . . . . *kañātiū hatiu*. Similar examples have been found in Western Hindi also in abundance

### Present Indicative

#### A. EARLY AWADHI

§ 301. The following are the terminations:

	sg.	pl.
1st person	<i>-aū, -ō</i>	<i>(-ahē)</i>
2nd person	<i>-asi</i>	<i>-ahu</i>
3rd person	<i>-ahi, -ai, -u</i>	<i>-ahē, -at</i>

1st sg. *-aū* is the termination in all the three texts, *-ō* being found only in a few instances in Nūr Muhammad. For instance.

Jāyasi: *dui māraga dēkhatū eni naīā* 'I see two paths in this market' (p. 124), *sēva karaū tehi thāū* 'I serve at her place' (p. 131).

Tulsi: *tātē mat tohi barajaū rājā* 'O king, therefore, I forbid you' (p. 73), *āju saṭhahi haṭhi māraū ohē* 'to-day I shall forcibly kill the scoundrel' (p. 393).

<sup>1</sup> See Chatterji, p. 936.

<sup>2</sup> Ibid, § 426.

Nūr Muhammad : *kahatū na pōthī khelatū khōlā* 'I do not write (lit. say) a book, but I play a game' (p. 4), *sadā karēja sarōnita piyaū* 'I always drink the blood of the heart' (p. 78), *baranō rājā kī phularārī* 'I describe the king's garden' (p. 8).

1st pl.—No instances of 1st pl. active forms are available either in Tulsīdās or Nūr Muhammad, only in Jāyasi we have three instances, viz., *jaū re jiaht mili keli karah* 'if we live, let us sport together' (p. 570), *marah* to 'if die then' (p. 570), *calahu mahēsa dekhah* *eka ghari* 'let us go, Mahēsa, and see for a moment' (p. 579). In Tulsīdās in *kahahu kahihi kē kinhi bhalāi* 'tell me, whom shall we mention as having done good (to us)' (p. 288), *kahihi* at the first instance appears as an active form, but it is really passive, standing for *kahia*.

2nd sg.—For instance :

Jāyasi : *kahasi paṁkhi khādhuka mānāvā* 'sayest (thou) that man is an eater of birds' (p. 126), *naina jo dēkhasi pūchasi kāhā* 'why dost thou ask what thou see-est' (p. 468);

Tulsī : *saṁkara bimukha jiāvasi mōhī* 'thou keepest me alive when Śankara is displeased (with me)' (p. 30).

NOTE.—In one instance, viz., *chatrabandhu tai bipra bolai, ghālai liē sahita samudāi* 'O wretched Kṣatriya, thou killest the Brāhmaṇas after having invited them all' (p. 76), *-ai* appears as the termination of 2nd sg.

Nūr Muhammad : *abahi ahasi sarēkhā, jaha cāhasi taha jāsi* 'now thou art young, thou goest wherever thou wantest' (p. 43).

2nd pl.—Only in Tulsīdās there are a few instances of this form being used as Present, otherwise it is found as Imperative or Conjunctive. Tulsī, for instance, *cāhahu sunai rāma guna gūrhā* 'You want to hear the great (secret) qualities of Rāma' (p. 25).

3rd sg.—*ahi* forms are found in Tulsīdās and Jāyasī only as alternating with *-ai* and *-a* forms, in Nūr Muhammad one finds only *-ai*. For instance :

Jāyasī : *āvahi rōi jāhi kui rōnā* 'weeping he comes and weeping goes' (p. 126), *kīnhesi amī jiai jehi pāi* 'He has created nectar by obtaining which (one) revives' (p. 6), *kō sari mō satī pāvai* 'who can obtain equality with me' (p. 83), *kharaga dāna sari pūja na kōi* 'not one reaches his equality in sword and charity' (p. 67). In one instance, *tahi para bāju rāja ghariārā* 'on that rings the king's bell' (p. 64), the termination appears as *-u*.

Tulsī : the aspirated form is much less in use than the unaspirated one, *nāhina daru bigarahi paratōkū* 'I have no fear that my other world is spoilt' (p. 239), *urāi abīra manahū arunārī* 'the *abīra* (the red powder) is in the air and everything appears red' (p. 85), *ḍagai na saṃbhu sarāsana kaisē* 'how is it that the bow of Śambhu does not stir' (p. 108), *baha samīpa surasari suhāvani* 'near by, flows the beautiful Ganges' (p. 58).

Nūr Muhammad : *sukha pāvai mānusa sabai saba kō hōi nibāha* 'man gets happiness, and every one's business goes uninterrupted' (p. 2), *tākō sarana tāki jō āvai* 'he who comes aiming at his refuge' (p. 152).

3rd pl.—*ahī* only is found in Jāyasī, *-ahī* generally in Tulsī but *-at* also sometimes while *-at* generally in Nūr Muhammad, e.g.,

Jāyasī : *kīnhesi paṃkhi uḍahī jahā cahahī* 'He created the birds (which) fly where (they) want' (p. 4), *utarahī caḍnahī lōga cahū phērī* 'people get down and get up on all sides' (p. 48).

Tulsī : *basahī nagara sundara nara nārī* 'handsome men and women reside in the city' (p. 59), *parama krōdha mījahī saba hāthā* 'all wring their hands owing to great anger' (p. 365), *manu kupantha pagu dhurat na kāu* 'they do not put their heart or foot on a wrong path' (p. 100)



Nūr Muhammad : *eka disa bādhē turai birājas* 'on one side the horses, tied down, look beautiful' (p. 8), *dhana kē rōvata rōvat cērī* 'when the lady weeps, the maid-servants weep' (p. 26), *lēht dhanī nidhanī pachatāht* 'the rich take them while the poor feel sorry' (p. 9).

The forms of this tense are regularly used as Present Indicative in Jāyasī and Tulsi but in Nūr Muhammad the Present Imperfect Indicative is taking its place. As shown above [§ 294 (d)] the Imperfect participle is alternatively used to denote the Present.

The Present Indicative, like Modern Awadhi, is employed to denote the Present Conjunctive by prefixing some word meaning 'if', e.g., *sāta saraga jāti kāgada karāi* 'if the seven heavens, He turns into paper' (J. p. 13), *jō bibōki rījhai kṭari* 'if on seeing, the princess is enamoured' (T. p. 60), *ēka manuja bhējē jau jāū* 'If I go when (he) has sent only one man' (N. p. 65).

#### B. MODERN AWADHI

##### § 302.

Lmp.

	sg.	pl.
1st	-Aū (derkhaū)	-ix (derkhir)
2nd	-Ai (derkhai)	{ -Au (derkhaū) -ox (kurawox)
3rd	-Ai (derkhai)	-Aī (derkhaī)

I pl. U. and West S. -iAi (dekhiAi), Bgh. an (derkhan); II sg. Br. -ex (derkher), Bgh. derkhas; II pl. East Sl. and P. -jax or -ax (derkhjax or derkhax), Br. and P. -ex (derkher), Bgh. derkhan or derkhab; III sg. Bgh. derkhi.

This tense is no longer used in common speech (except in the case of the substantive verb 'to be') to indicate the Present Indicative. instead the Present Imperfect Indicative is used, e.g., for 'I see' mai derkhatī haū is used and not mai derkhaū, but for 'I am', mai haū. It, however,

survives in songs (e.g., **soiwaui ki jaigau moriz aidihi bñawani jagato keriz rainiz . . . bali jarū** 'are you sleeping or waking, revered Bhavānī, queen of the world, I bow') as the Present Indicative and in stories as the historic present or habitual past, e.g., **mañetaxriz roizy chaprian parkari ke bñorjan banarwai** 'the mother used to prepare food of fifty-six varieties daily', **raizax kacetiñeri se azizex derkhai kar koxi ke jurtax dñarex** 'the Raja returned from the Court and what does he see—that some one's shoes were there.'

The forms of the Present Indicative are also employed as the Present Conjunctive. The condition is shown by prefixing the sentence by some word meaning 'if', e.g., **jox mai tum kar dhorkhar dexū tau kñieu** 'If I deceive you, blame me', **jox ux derkhai tau exkñ tamaxcar maxri dñieu** 'if he sees, give him a slap.'

NOTE.—After roots mentioned in 343 (d) (**kura**-etc.) the termination of the 2nd pl. **-au** is found as **ox** (e.g., **kurawox, narox, axox kherox, dñorwox, soiwox**).

### C. ORIGIN.

§ 303. The forms of the Present Indicative are based on the ancient Present tense (*lat*), only there has been some levelling in MIA.

1st sg.—Skt. *-āmi*, Pkt. *-āmi* gives Marāṭhī *-em*, Bg. *-i*, *-ē*; Gypsy, Gujarati and Hindi have *-v*, *-ū*. Can the labial nasal *-m* become *-v* *-ū* and efface *-i*, thus *-mi* becoming *-ū*? This appears unlikely. It is certain that the plural termination Skt. *-āmaḥ* Pkt. *-āmō* is at the base of the singular. The shifting of the number has to be explained. But we should remember that the 1st person subject is very seldom expressed and that when it was expressed it used to be generally in the plural number. Generally the 1st plural was used in the passive construction, as is clear from the

absence in Awadhi of any active termination (see below). These facts explain the shift.

1st pl.—In Modern Awadhi we find **-ix** and sometimes **-iAi**. This goes back to the passive MI. **-īai** (e.g., *paḍhīai*). In Early Awadhi we find one form in **-ihi** which can be traced to the above passive. In Jāyasī we find three forms in **-ahz**. These should be connected with West. Hindi, modern **-ṛz** (**deṛkhṛz**). The same termination is found in the 3rd pl. derived from **-anti**. Is it a case of substitution, but why?

2nd sg.—The termination **Ai**, **-ex** cannot go back to E. Aw. **-asi** directly; there is only one instance of **-Ai** in E. Aw. One has to assume that side by side with **-asi**, a form in **-ahi** was in use in Early Awadhi; this is found in the Imperative as an alternative with **-asi** in Tulsī and is attested by Apabhraṃśa (Bhavisayattakahā G.O.S., p., 24).

2nd pl.—Skt. **-atha**, Pkt. **-ahu**, Ap. **-ahu**, E. Aw. **-ahu**, Mod. Aw. **-Au**, **-az**. The **-Au** form is regular from **-ahu**. The change from Pkt. **-aha** to **-ahu** appears to be on the analogy of 1st pl. **-āmō**. Modern **-az** < **-aha**, cf. Marāṭhī **-ā** (Bloch, p. 233). Or the accent on the penultimate syllable might be responsible for the dropping out of the final **-u** of **-ahu**, the **h** in **-az** is still sometimes heard.

3rd sg.—Skt. **-ati**, Pkt. **-ai**, E. Aw. **-ai** (**-ahi**), Modern **-Ai**. As shown above (Part I, Chapter II) Awadhi generally retains vowel-combinations, only rarely have they contraction; the final **-i** here is retained after **-a-**. The **-ahi** forms in Early Awadhi further show that there was some emphatic aspiration which also might have been responsible for keeping the vowel-combination here intact. The E. Aw. **-a** form is, in all probability, the past participle used as historic present or habitual past.

3rd pl.—Skt. **-anti**, Pkt. **-anti**, Ap. and E. Aw. **-ahz**, Modern **-ṛ**. What is this **-h**? It is attested by Apabhraṃśa.

### Past Indicative

§ 304. As shown above various forms of the Perfect Participle are used to denote the past tense both in Early and Modern Awadhi. For instance in Lakhīmpurī :

	sg.	pl.
1st	<b>-eū (derkheū)</b>	<b>-en (derkhen)</b>
2nd	<b>-ex (derkher), isi (derkhisī)</b>	<b>-eu (derkheu)</b>
3rd	<b>-isi (derkhisī)</b>	<b>-ini (derkhini)</b>

Bgh. has the following forms :

	masc.	fem.	mas.	fem.
1st	<b>derkheñū</b>		<b>derkhix</b>	<b>derkhen</b>
2nd	<b>derkheñ</b>		<b>derkhiñ</b>	<b>derkheñ</b>
3rd	<b>derkhax</b>		<b>derkhix</b>	<b>derkhen</b>

Lakhīmpurī maintains a distinction between the transitive and intransitive, as shown by the following forms of **mar-**

1st	masc.	<b>-eũ (mAreũ), -ax (mArax); -en (mAren)</b>	
	fem.	<b>-iũ (mArĩũ), -iz (mAriz)</b>	<b>„</b>
2nd	masc.	<b>-ax (mArax)</b>	<b>-eu (mAreu)</b>
	fem.	<b>-iz (mAriz)</b>	<b>-iu (mArĩu)</b>
3rd	masc.	<b>-ax (mArax)</b>	<b>-ex (mArex)</b>
		<b>-iz (mAriz)</b>	<b>-ĩx (mArĩx)</b>

The dialectal variation has been shown above (§297).

(a) This tense refers to a momentary action which happened in the past, *e.g.*, **jab mai huā se caleū tabtum huāx narix rañau** 'when I started from there, you were not in the place'.

If a continuous action in the past is meant to be indicated, a root indicating continuity is employed, *e.g.* **mai baiṭheū** 'I sat', **mai baiṭhi rañheū** 'I remained seated'. The difference between this tense and the Present Perfect Indicative and the Past Perfect Indicative is chiefly this that the effect of the last two lasts after the action while it does not last in the case of this tense. The Past Indicative may, however,

be used to denote an action just completed (for which English uses Present Perfect), *e.g.*, **uz manaiṛ jir kar tum purchatṛ raṣṭau aṛi gawar** 'the man about whom you were inquiring has arrived'. Thus, here, the momentary action of 'arriving' is emphasised, not its effect. If the effect were to be emphasised, the Present Perfect would be used.

(b) Used conjunctively this tense refers to a future action; *e.g.* **jo mai bajariṛ gaēu tau tumṣariṛ kharṭir ṭapkar lajaiṣṭau** 'If I go (lit. if I went) to the market, I shall bring mangoes for you'.

NOTE.—In Lmp. in the case of  $\sqrt{\text{lar-}}$  'to bring', the terminations of the intransitive (**-ar, -ir** etc.) are found in spite of the root being transitive, *e.g.* **mai rupajar laxiū** 'I (fem.) brought money.' Is it that a root involving motion, *i.e.* *gatyarthaka*, has the same treatment as the intransitive roots?

### Future Indicative

#### A. EARLY AWADHI

§ 305. The following are the terminations :

	sg.	pl.
1st	<b>-ihatū, -aba, -abatū</b> <b>abai, abi</b>	<b>-aba, abi, -abā,</b> <b>abai, ibē</b>
2nd	<b>-ihasi, -aba</b>	<b>-ihahu, -aba, -ibī, -abī, -abō</b>
3rd	<b>-ihai, -ihi, -ī, -aba,</b>	<b>-ihahṛ, (-ihar), -ihṛ, -aba</b>

1st sg.—In Jāyasī we find **-ihatū, -aba** and **-abatū**; in Tulsī **-ihatū, -aba** and **-abi** while in Nūr Muhammad **-aba** and **-abai**. For instance :

Jāyasī : **deihatū bhuguti dehatū jaya-mālā** 'I shall give enjoyment and the victory-garland' (p. 403), **ghara kaisai paiṭhaba mar chūchē, kaunu utara dēbatū tinha pūchē** 'empty how shall I enter the house? when they ask, what answer shall I give?' (p. 121).

Tulsī : **tasa kahihatū hiya hari kē prērē** 'so shall I say, impelled in the heart by Hari' (p. 18); **hari ānaba mar kari**

*nīja māyā* 'I shall seduce him away by my deceit' (p. 74), *bhāṣā-baddha karabi mat sōi* 'I shall render it in (popular) language' (p. 18).

Nūr Muhammad: *karaba mat sēvā* 'I shall render service' (p. 32), *anta ēka dina hōbai khēhā* 'ultimately one day, I shall be (turned into) ashes' (p. 35).

1st pl.—Jāyasī -*aba*, -*abi*, Tulsī -*aba*, -*abā*, -*abai* and -*ibē*, N. Muhammad -*aba*; for instance:

J. *puni sūsura hama gāvanaba kātī* 'then tomorrow, we shall go to our fathers'-in-law' (p. 96), *kaunu utaru pāubi kita mōkhū* 'what answer shall we get, whence will the deliverance be?' (p. 97).

T. *hamahū kahāba aba ṭhakurasohātī* 'we also shall now say words flattering to the master' (p. 163), *jīyata na karabi savati sevakāi* 'while I am alive, I shall not serve my rival' (p. 165), *dēbā, dekhībai, dekhībē*.

N. *hama kehi kārana karaba sīgārā* 'why shall we adorn ourselves?' (p. 25).

2nd sg.—the instances are found in Tulsidas only:

*jaihasi tat samēta parivārā* 'thou shall go (to hell) with thy family' (p. 76), *tinhaṭ milē tat hōba punītā* 'on meeting them, thou shall be purified' (p. 337).

2nd pl.—J. -*ihahu* and -*aba*, T. . *ihahu* (*iahu*), -*aba* and -*ibī*, N. -*aba*. For instance:

J. *kā kahihahu jāba dekhīhahu rōhū* 'what will you say when you will see the herring?' (p. 312), *kaisai dhūpa sahāba binu chāhā* 'how will you bear the sun without shade?' (p. 247).

T. *jāba lagi tumha aihahu mohṭ pāhī* 'till you come to me' (p. 27), *bhujabala bisva jitaba tumha jāhiā* 'when you will conquer the universe by the might of your arms' (p. 63), *ehi rāja sāja samēta sēvaka jānibī* 'know me to be your servant with all the king's equipment' (p. 140), *ē dārikā paricār ta kari pālābī* 'please protect these daughters, taking

them as your maids' (p. 140), *aparādha chamibō* 'forgive the fault.'

NOTE.—*-ibi*, *-abi* and *-ibō* are used more as imperatives and are honorific.

3rd sg.—J. *-ihi*, *-ī*, *-ihai* and *-aba*, T. *-ihi*, *-ī* and *-aba*, N. *-ihi*, *-ī* and *-ihai*. For instance :

J. *kaisai nāda parihi bhut mākā* 'how will sleep come, on the ground' (p. 247), *milī so kaunahu phēru* 'then that will come together in some way' (p. 396), *bāura karihai kāhi* 'he will make someone mad' (p. 132), *guna auguna bidhi pūchaba* 'the Lord will ask merit and demerit' (p. 15).

T. *tinhaht kathā suni lāgihi phikī* 'to them the story will appear insipid on hearing' (p. 7), *aba na tumhaht māyā niyarāi* 'Māyā will not come near you now' (p. 63), *jehi bana jāi rahaba raghurāi* 'in whichever forest Rāma will go and live' (p. 198).

N. *saba bilāya jāihi eka bārā* 'once all will disappear' (p. 1), *kaisē rahana kalimjara hōi* 'how will abode he (possible) in Kalinjar' (p. 23), *puni tō lai apanē ghara jaihai* 'then will take you and go to his place' (p. 41).

3rd pl.—*ihṛ* only is found in J., it and others are found in T.; for instance :

J. *tināṭi tōka jariht tehi lāgi* 'with that all the three worlds will burn up' (p. 457).

T. *sunihahṛ sujana sarāhi subānī* 'the good people will hear it and admire it in good words' (p. 7), *dekhiaht rūpa nāma ādhinā* '(they) will see the form under the name' (p. 14), *siya biyāhaba rāma* 'Rāma (honorific pl.) will marry Sitā' (p. 106); *-ihṛ* (*rākhihṛ*) is very uncommon.

NOTE 1 — In Tulsī and Nūr Muhammad two or three instances of *-gē* futures, e.g., *pāvahugē* (T. pp. 62, 384), *karahṭgē* (T. pp. 330, 378), are found but they are borrowed forms.

NOTE 2.—The note under § 306 showing **ex + i > jax** does not operate in Early Awadhī, e.g., *deihaũ* (T. p. 28 line 19). Sometimes the *-i* of the termination is elided, e.g., *deihaũ*, *dēhaũ* (J. p. 403).

## B. MODERN AWADHI

### § 306.

Lmp.	sg	pl.
1st	<b>-iṣṭāũ</b> ( <b>dekhiṣṭāũ</b> )	<b>-ibax</b> ( <b>dekhibax</b> ) <b>-ib</b> ( <b>derkhib</b> )
2nd	<b>-iṣṭai</b> ( <b>dekhiṣṭai</b> )	<b>-iṣṭau</b> ( <b>dekhiṣṭau</b> )
3rd	<b>-ix</b> ( <b>derkhir</b> )	<b>-iṣṭāĩ</b> ( <b>dekhiṣṭāĩ</b> )

(a) There is a dialectal variation with regard to **-ṣṭ-** or **-b-** forms. Except in the tracts bordering on Kanaujī [where **-iṣṭāĩ** (**dekhiṣṭāĩ**) form is found with 1st plural also, e.g., West Unao], the Western dialects, viz., Imp., S., L., U., F. and Bgh. have **-b-** forms only for the 1st plur. In the Central dialects, viz., B., Br. and R., the **-b-** forms are creeping into the second person also. In the Eastern dialects (G., Fy., Sl., P., A., M.) **-b-** forms are found in the 1st and 2nd persons regularly, **-ṣṭ-** forms being found only in the 3rd person.

1st pl.—S., L., U. and F., **-Ab**, **-ibex** (**derkhab**, **dekhibex**), Bgh. **derkhib**, **derkhab**, **dekhobai**, Br. and R. **-Ab**, B. **-obai** (**dekhobai**), G. **-Ab** commoner than **-obai**, Fy. **-Ab** or **-obai** and after **-ax** roots **-ub** (**axub**, **bataxub**), Sl. **-Ab** (and **-ub** after **-ax** roots only), L. **-Ab**, so also A. and M.

2nd sg.—Br. and R. **-ibex**, G. **-obex** (**dekhobex**), Bgh. **dekhiṣṭes**; 2nd pl.—B., Br. and R. have **-iṣṭau**, so also has Gonda largely and S.W. Sultanpur and Fyzabad, else Fy. **-box**, **-bao**, Sl. **-bjax** P., A., M. **-bax**, **-ibax**, **box**, S.E.G. **-box**.

3rd sg.—R. **-ex** (**derkhex**), so also Fy., Sl., A., M., P. and S. W. Sl. have **ix** (**derkhir**), Bgh. **derkhir**.

3rd pl.—Br. **-iṣṭex** (**dekhiṣṭex**); Fy., Sl. and other Eastern dialects **-iṣṭāĩ** (**dekhiṣṭāĩ**)



NOTE.—In the case of roots **dex** 'to give' and **lex** 'to take', the initial **-i** of **-iñāũ**, **-iñāi**, **-iñāu**, **-iñāĩ**, is combined with **-ex**, **ex+i** thus resulting in **-jex**, e.g., **djexñāũ**, **djexñāi**, **djexñāu**, **djexñāĩ**.

(b) This tense simply refers to a future action, e.g., **ham miñhaxix khaibax** 'we shall eat sweetmeats'. As compared with this, the Fut. Imperfect Ind. refers to an action which will be in the process of being done (**mai miñhaxix khaxĩñ hoññāũ** 'I shall be eating sweetmeats' and the Fut. Perfect Indic. to an action which will have been completed (**mai miñhaxix khaxex hoññāũ** 'I shall have eaten sweetmeats'). In the case of verbs indicating continuous action, this tense indicates merely the beginning of the action, e.g., **jab tum aiññāu tab ñam paññibax** 'when you come, I shall read', i.e., I shall begin reading after your arrival. The tense can be used conjunctively also (**jo aiññāu tau dekhiññāu** 'if you will come, then you will see'). As such it has a little more probability of the action than in the case of the conjunctive sense indicated by the Past tense [vide § 304 (b)].

### C. ORIGIN

§ 307. The Future Indicative of Awadhi is based on the ancient future (**lɛʔ**) and on the *tavya* participle, the **-h-** forms going back to the former while **-b-** to the latter. The development of **-sy-**, as **-ss-** and **-s-** > **-h-** appears to be rather rapid, considering that **-s-** is generally retained in Mod. IA. But the sounds in a suffix might have had a different treatment.

All the dialects of Awadhi have the **-b-** form at least in the 1st pl., the more we proceed to the East, the more we find the **-b-** forms in use. These have a great variety; **-ibā**, **-ib**, **ibē**, **-ibai** etc. all of which may not be strictly derivable from *tavya* (*itavya*): **-abba**, **-iabba**; it appears that the dialects after adopting this participle to indicate the future

have developed it individually, so that now in Mirzapur **-box** forms are used with the 1st person and **-bez** with the second person. No dialects of Modern Awadhi use **-b-** forms in the 3rd person, but in Early Awadhi, these are found optionally with all the persons and numbers. The 3rd sg. form in **-ī** should be connected with **-ihī > ii**.

### Imperative

#### A. EARLY AWADHI

§ 308. The following are the terminations :

	sg.	pl.
1st	-aū, -ō	
2nd	-u, -a, -asi -ahi	-ahu -ō
3rd	-au, -ao, -ai	-ahr

1st sg.—**aū** is found in all the three texts while **-ō** only in Nūr Muhammad. For instance :

J. *haū aba banōbāsa kahā jāū* 'may I now go to an exile into the forest?' (p. 90);

T. *āpu sarisa khōjatū kahā jāī* 'where should I go and seek one like myself' (p. 67);

N. *āpana auguna kāha sunāvati* 'how should I speak of my own demerits' (p. 84), *jñānu manda kimi kahō bakhānō* 'my knowledge is little, how should I describe in detail' (p. 15).

2nd sg.—**-u** forms are found in all the three texts; in Nūr Muhammad in a few cases we have **-a**; **-asi**, **-ahi** are found only in Tulsīdās. For instance :

J. *mohī yaha lōbha sunāu na māyā* 'do not speak to me of attractions and attachments' (p. 249);

T. *rāma-nāma mani-dīpa dharu* 'put the bejewelled lamp of the name of Rāma' (p. 14), *taba lagi janu kachu kahasi bahōrī* 'till then do not say anything again' (p. 171), *bēgi priyā pariharahi kubēṣū* 'my beloved, leave this ugly appearance soon' (p. 167).

N. *māru na chira bhāta mō lātā* 'do not strike thy foot in milk and rice' (p. 21), *taja mana cinta barhāva hulāsū* 'leave anxiety and increase gladness' (p. 12).

2nd pl.—all the texts have *-ahu* forms, only in Nūr Muhammad *-ō* forms are found sometimes; for instance:

J. *dhāvana tahā paṭhāvahu, dēhu lākha dasa rōka* 'send messengers there and give an amount of ten lakhs' (p. 223).

T. *māgahu āju juṣāvahu chāfi* 'beg (them) to-day and cool your breast (heart)' (p. 166);

N. *hoi dayāla gauripati, puravahu kāja hamāra* 'O lord of Gaurī, be compassionate and accomplish my business' (p. 32), *kai kirapā mohi pāra utārō* 'take pity and put me across' (p. 2).

3rd sg.—*au* is found both in Jāyasī and Tulsīdās while *-ai* only is found in Nūr Muhammad; *-ao* is a variant form of *-au* in Jāyasī and *-ai* is sometimes found in Tulsīdās. For instance:

J. *dahū vaha rasa kō pāu ko nāhi* 'whether any one may get that tasty juice or not' (p. 179), *jāi parā jāha pāo na thāhā* 'went and fell (there) where (he) may not obtain the bottom' (p. 525).

T. *kou nṛpa hōu hamahi kā hānī* 'any one may become a king, what have I to lose?' (p. 163), *jārai jōgu subhāu hamārā* 'may fate burn my habit' (p. 163).

N. *kā jānai sukha bhōga bhulānā* 'what may one who has forgotten (himself) in the enjoyment of happiness, know' (p. 11).

3rd pl.—We find only one or two examples in Nūr Muhammad: *guru jana sō yaha binatiya mōrī, kōpa na mānāhi bhātīha sikhōrī* 'this is our request to the elders, may they not show anger and frown' (p. 4).

NOTE.—The passive imperative is found considerably used in all the texts, particularly with a first person plural subject [see § 347 (c)].

The use of this *tense* is exactly like that of the Imperative of Sanskrit where 'order' is denoted by a form of the second person and 'permission' is sought by a form of the other two persons.

## B. MODERN AWADHI

§ 309. The forms of the Imperative are the same as of the Present Indicative, but there is a distinction from the latter in the 2nd person singular, *e.g.*, in Lmp. Pres. Ind. **derkhai**, Imperative **derkhu**, Pres. Ind. **jaxi**, Imperative **jax**. The termination of the 2nd sg. here being **-u** (and zero in the case of **-ax -ex -ox** roots) while in the Pres. Ind. it is **-Ai** (and **-i** in the case of **-ax, -ex, -ox** roots). Besides G. 3rd sg. Imp. is **-Au (derkhau)**. This difference of the termination warrants a separate treatment of the Imperative.

The Western dialects and B. and G. have **-u** (and zero) like Lmp., R. and Br. have zero (**derkh, jax**) in all roots, while the Eastern dialects do not possess a 2nd person singular and hence do not show any difference from the Pres. Indic. Bgh. has **derkhas** sg. and **derkhab** pl. The exact Imperative sense is expressed only in the 2nd person, *e.g.*, **tui jax** 'go', **bhaigau** 'run away'. In other persons it has a permissive sense, *e.g.*, **mai karaũ** 'let me do', **ux karai** 'let him do'.

NOTE.—As shown above (Part I § 160) the Imperative is distinguished from the Present Indic. by a difference in tone also.

## C. ORIGIN

§ 310. The Imperative shows a difference from the Present Indicative only in the 2nd pers. sing. and 3rd pers. sg. The 2nd sg. form with zero termination goes back to **-a** (*gaccha* etc.) which lost its pronunciation sometime in late MIA. The **-u** termination which occurs in Sindhi as well (see Bloch p. 238) cannot go back to MIA. **-asu** (*kahasu*), nor can it be said that the ancient **-u** (*kuru, śṛṇu*) has survived; we find that Apabhraṃśa has it (*e.g.*, *usaru*, p. 25, Bhavisayatta

*kahā* G. O. S). Hoernle (p. 338) sees it as 'perhaps a corruption of *-a*'! The 3rd sg. *-au* attested by a dialect in Modern Awadhi also as well as by Bhōjpurī, goes back regularly to *-atu* (*gacchatu*). Other forms go back to the Present Indicative which began to replace the forms of the Imperative as early as the earliest MIA.

### Future Imperative

#### A. EARLY AWADHI

§ 311. The use of this tense as shown in § 312 is different from the ordinary Imperative. The following are the terminations

	sg.	pl.
2nd	<i>-esu</i>	<i>-ehu</i>

For instance :

J. *au mukha sat̃hā bacā kuhesu parēvā* 'O bird, then thou wilt say words with (thy) mouth' (p. 495), *āehu cad̃hi so gagana puni sātā* 'then you will come by climbing up the seven skies' (p. 435);

T. *tinhaht̃ dekhāi dihesu tat̃ sītā* 'to them thou wilt show Sītā' (p. 337), *karehu so jatana bibēka bicārī* 'you will have recourse to that means after a mature consideration' (p. 27);

N. *nisa mō rākhahu bhōrē āehu, dhirja dharehu jaisō phula pāehu* 'put it at night and then you will come early in the morning, and have consolation with whatever fruit you will get' (p. 17).

NOTE.—As shown under § 312 the terminations of this tense are not found with roots based on the past participle (*e.g.*, *hōehu* and not *bhaahu*)

#### B. MODERN AWADHI

§ 312. This indicates an imperative of a distant future as compared with the ordinary Imperative, *e.g.*, *dekhau* 'see!' *dekhau* 'see—future'. The forms in Lakhimpurī are :

	sg.	pl.
2nd person	<b>-ex (dexkhex)</b>	<b>-eu (dexkheu)</b>

As such they do not appear to differ from the Past Indicative (cf. § 304). But two points should be noted:—(1) that out of the two forms that we have in Lakhimpurī for the Past Indic. in 2nd pers. sing., viz., **-ex** and **-isj**, only one, i.e., in **-ex**, is employed for the Future Imperative, the other one in **-isj** is never so used; and (2) with roots that have separate forms for the Present and the Past [§ 297 (z)] the Future Imperative has its terminations after the Present root, e.g., **jax-** Present, **gA-** Past; now **jaxeu** 'go—Future Imperative', **gAeu** 'went—Past Indicative'. Similarly **hoxeu** 'be—Future Imperative', **bhAeu** 'were—Past Indicative'.

This difference warrants a separate treatment of this tense. All the dialects possess this tense. They agree in not employing the **-isj** or its corresponding form in **-es**, **-osj** etc. for indicating the Future Imperative and in adding the terminations after the root of the Present where a difference of roots exists. A specimen from Gonda (Balrampur) has two forms in **-isj** (**axisj**, **kifisj**). Standard Hindi expresses the sense of this tense by what appears to be the verbal noun, e.g., **tum dexkhnax** 'you will see'.

### C. ORIGIN

§ 313. The Future Imperative is found only with reference to the 2nd pers. sg. and pl. Its sense is connoted by the infinitive in W. Hindi (e.g., **tum jaxnax** 'you will go') and by the forms derivable from the Future Indicative; in Bengālī, Maithilī and Bhōjpurī (Chatterji § 651). Awadhi, however, has special terminations—sg. **ex**, **esu**; **isj**, pl. **-eu**, **eflu**. These appear to go back to the **-aya > ē**, conjugation of MIA in the Imperative, examples of which are quoted by Pischel (pp. 331—32).

## Past Conditional

## A. EARLY AWADHI

§ 314. The Imperfect Participle is used to denote this tense and the use is like that in Modern Awadhi (§ 315). The participle is, however, inflected sometimes. The following terminations, thus, after the root, result :

	sg.	pl.
1st	-ateū, -atiū	
2nd	—	-atehu
3rd	-teu	—

1st sg.—*ateū* is found in all the texts, only in Nūr Muhammad *-atiū* is sometimes found with a subject in the feminine gender, e.g.,

J. *anu rānī haū rahateū rādhā* 'O queen! very gladly would I have remained (here)' (p. 405);

T. *jaū janateū binu bhaṭa blubi bhāi* 'had I known, brothers, that the Earth is devoid of heroes' (p. 108);

N. *jō maī cahateū āpana nāū* 'if I had wanted my fame' (p. 25), *nā tō cērī hōtiū tērī* 'or else, I (fem.) would have become thy servant' (p. 79).

2nd pl.—the forms have been found only in Tulsīdās : *jaū tumha avatehu muni kī nāi* 'had you come like an ascetic' (p. 120).

3rd sg.—the simple Imperfect participle (masculine or feminine) is used in all the texts but J. in addition has *-teu* forms and N. *-tai*. For instance :

J. *kusala hōtu jaū janama na hōtā* 'It would have been well, if there had been no birth' (p. 314), *dhāi simgha baru khāteu mārī* 'it would have been better, if a lion had attacked and eaten me up' (p. 382);

T. *hōta janama na bharata kō* 'if there had been no birth of Bharata' (p. 284), *jaū pai jia na hōti kuṭilāi* 'if there had been no wickedness in the heart' (p. 231);

N. *hōtai mukuta hamāra* 'there would have been my deliverance' (p. 16), *mō mahā tā mukha lēta basērā* 'her face would have resided (for some time) in me' (p. 11), *ātamajā jō hōta eka* 'if there had been a daughter' (p. 16), *mana au prāna dōu hara lēti* 'she would have snatched away both life and heart' (p. 18).

NOTE.—The uninflected participle can be used with any person, e.g., Jāyāsī: *kai tasi rahati āhi jasa bārī* (Padmāvātī says) 'or I would have remained just I was in childhood' (p. 382).

## B. MODERN AWADHI

§ 315. Lmp

	sg.	pl.
1st	-otiū ( <i>dekhotiū</i> )	-oten ( <i>dekhoten</i> ), -iti ( <i>derkhiti</i> )
2nd	-Ati ( <i>derkhati</i> )	-otiu ( <i>dekhotiu</i> )
3rd	-Ati ( <i>derkhati</i> )	-etīr ( <i>dekhētīr</i> )

The following are the variations in the districts :

1st sg.—The Western dialects as well as B. agree with Lmp., R. and Br. have -ctū (*dekhctū*), Bgh. masc. *dekhctjehū*, fem. *dekhctihū*.

1st pl.—the final -i of -iti is not found in the Eastern dialects except in G., B. has -otin for -oten, particularly in Eastern tracts; Bgh. masc. *dekhctjen*, fem. *dekhctin*.

2nd sg.—P. Br. and R. -otex (*dekhctex*), G. -otis (*dekhctis*), Bgh. sc. *dekhctjefi*, fem. *dekhctifi*.

2nd pl.—ote (*dekhcteu*) in Fy., G. (except West), P. and Br.; otjāz (*dekhctjāz*) in Sl., otuz (*dekhctuz*) in R.; Bgh. masc. *dekhctjēfi*, fem. *dekhctifi*.

3rd sg.—At (*derkhat*) in Br., R., Fy., S., P., G., A. and M. Fy. distinguishes between masc. -At and fem. -Ati; Bgh. masc. *dekhctjāi*, fem. *dekhctjiz*.

3rd pl.—etēr (*dekhcter*) in R., -otex (*dekhctex*) in G. (except West); Fy., Sl. P., A., M., -oten (*dekhcten*) or



**-etin (dekhotin).** Fy. distinguishes between masc. **-eter** and fem. **-etīz (dekhotīz)**, Bgh. masc. **dekhotjen**, fem. **dekhotin**.

(a) This tense denotes (in a conditional or purpose clause) an action which might have taken place in the past but which never did come off, e.g., **jo mai ghar sex arth bajer caldertiū tau hiāz bakhat par paḥupjartiū** 'had I started at eight from my house, I would have been here in time', **tum ais karētiū ki ham kar hūa se tarkai ko maukar. miljartī** 'you should have acted in a manner that I should have got an opportunity to slip off from there'.

Compared with the Past Imperfect Conditional (§ 325) and Past Perfect Conditional (§ 331) this tense does not refer to the aspect of the incompletion or completion of the act, but simply denotes that it did not take place.

### C. ORIGIN

§ 316. The Past Conditional in Awadhi, like other Mod. IA. is based on the Imperfect participle. In some forms the enclitic personal terminations, which appear in the past tense also, are found incorporated while in others, they are not used. Awadhi does not present any special feature here.

## Present Imperfect Indicative

### A. EARLY AWADHI

§ 317. The following instances have been noted :—

**Jāyasi : haū jānati haū** 'I know' (p. 508), **prāna mukuta aba hōta hai** 'life-breath is becoming free now' (p. 561), **khana eka muha cāhata hakt dhāi** 'in a moment, they want to make an attack' (p. 605).

NOTE.—In **aba kasa hāri karasi hai kē hāri** 'how now, overcome thou sayest (dost), O Hari' (p. 561), the auxiliary has been combined with the Present Indicative form

**Tulsi : niti dharma nar jānata ahaū** 'I know my duty according to polity' (p. 379), **nisi dinu dēva japata haku**

*jēhī* 'O lord, on whom you meditate day and night' (p. 296), *jānati haku basa nāhu hamārē* 'you know that the lord is in your control' (p. 163), *mānahu mōri karata hah nindā* 'methinks (they) are speaking ill of me' (p. 316), *kou kaha calana cahatu hah ājū* 'somebody said, they are going to-day' (p. 144), *prasa karata mana sakucatu ahahī* 'he is hesitating to ask' (p. 456).

Nūr Muhammad: *rōvata ahahī bircha para, mitra chārī gā pāsa* 'I am lamenting on the tree, the friend has left me' (p. 85), *jehi nisa dina sumirata hai kōū* 'if any one remembers any one, day and night' (p. 75), *mitra jo hat karatāra kē, marata nahī hat sōi* 'those who are friends of God, do not die' (p. 54).

## B. MODERN AWADHI

§ 318. For instance in Lakhīmpurī:

sg.

pl.

1st **derkhatī haū**      **derkhitī hai** or **derkhitī han**

2nd **derkhatī hai** m. **derkhatī hau** f. **dekhōtī hau**

3rd **derkhatī hai** m. **derkhatī haī** f. **dekhōtī haī**

(a) This tense refers to an action which is taking place in the Present and has displaced the Pres. Indic. entirely in common speech. The auxiliary is uttered with much less emphasis than the principal verb, and hence appears to have lost ground in several cases. For instance:

Lanp. **tum dekhōtī naxī hiū: kar hoi gar** 'you do not see what has happened here' where **dekhōtī** stands for **dekhōtī hau**; Fatehpur: **Abai tum nañī: jantō** 'till now you do not know', Gonda: **ham dñōtī naxī: chēṛī: sakīṛ** 'I cannot wash *dhōṛī*', **ham soṛṛṛ birañ: jaznīṛ** 'I know simple *Birahā* (songs)', U. **mai nañī: lai saktīū** 'I cannot take', Allahabad: **ham kuch naxī karēn** 'I am doing nothing'. In all these instances the auxiliary has very much modified itself, so that the forms appear as if they were of the Past Conditional.

## Past Imperfect Indicative

## A. EARLY AWADHI

§ 219. Instances of this tense are much fewer than those of the Present Imperfect Indicative. For example :

Jāyasī: *sōvata ahā jahā sukha sākā* 'I was sleeping there where (one finds) branches of happiness' (p. 225).

Tulsī: *sundara suta janamata bhāt ōū* 'they also were delivered of handsome sons' (p. 85), *mātha nāi pūchata asa bhayaū* 'having bowed down, he began to ask' (p. 324), *rahē kahāvata parama birāgī* 'he was called a great hermit' (p. 146).

NOTE.—Greaves (Grammar of the Rāmāyana, p. 83) makes a distinction between the Imperfect Participle with  $\sqrt{rah}$  which he calls Imperfect Past and the Imperfect Participle with  $\sqrt{bha}$  which is termed by him as Inceptive Imperfect. But no such distinction appears to be justified.  $\sqrt{bha}$  is combined in exactly the same sense as  $\sqrt{rah}$  and is found so used in Bihārī languages even to-day. The usage in Rāmāyana only shows that both the roots were employed to make the Past Imperfect.

## B. MODERN AWADHI

§ 320. This tense refers to an action which was being done in the past, the imperfection being emphasised, e.g., *mai bajārāi jartī rāṣāū* 'I was going to the Bazar' indicates that the action of going was continuing. The forms, for instance, in Lmp., are :

	sg.	pl.
1st	<i>derkhatī rāṣāū</i>	<i>derkhitī rāṣāi</i> or <i>derkhitī rāṣān</i>
2nd	<i>derkhatī rāṣāi</i>	m. <i>derkhatī rāṣāu</i> f. <i>dekhetī rāṣāu</i>
3rd	<i>derkhatī rāṣāi</i>	m. <i>derkhatī rāṣāī</i> f. <i>dekhetī rāṣāī</i>

(a) In Unao and Fatehpur where we have h- forms of the auxiliary for the past, they are modified generally, e.g.,

F. **pandarāñ rupajaz kaì cizj milat tiz** 'the article was obtainable for fifteen rupees', **khelotiz tīz** '(the girls) were playing', **tum kañāz ger tjoz** 'where had you been?', **biañ ke khwazj kaz ger ten** 'I had gone in quest of the marriage (of my son)'.

### Future Imperfect Indicative

#### B. MODERN AWADHI

§ 321. This refers to an action which will be in the state of duration at some particular time. The forms, for instance, in Lakhimpurī are :

	sg.	pl.
1st	<b>derkhatj hoññāñ</b>	<b>derkhitj hoibaz</b> or <b>derkhatj hoibaz</b>
2nd	<b>derkhatj hoxiz</b>	m. <b>derkhatj hoññāñ</b> f. <b>dekhotj hoññāñ</b>
3rd	<b>derkhatj hoxiz</b>	m. <b>derkhatj hoññāñ</b> f. <b>dekhotj hoññāñ</b>

### Imperfect Imperative

#### A. EARLY AWADHI

§ 322. One instance of Present Imperfect Conjunctive is found in *calā jāta jasa hōi bañhōi* 'as a traveller may be going' (N. p. 3).

#### B. MODERN AWADHI

§ 323. This is found only with the **rañ-** root and emphasises the incompleteness of the action wanted to be done. For instance, Lmp. **tui derkhatj raññāñ** '(thou) continue seeing', **tum derkhatj** (fin. **dekhotj**) **raññāñ** '(you) continue seeing'.

### Imperfect Future Imperative

#### B. MODERN AWADHI

§ 324. This also emphasises the incompleteness of the action to be done, but with reference to distant future. For

instance Lmp., **tui derkhatī rāñeu** 'thou will continue seeing', **tum derkhatī** (fm. **dekhotiz**) **rāñeu** 'you will continue seeing'.

### Present Imperfect Conditional

#### B. MODERN AWADHI

§ 325. This tense refers to the continuity of an action which did not happen. The forms, for instance, in Lmp., are :

	sg.	pl.
1st	<b>derkhatī hortīū</b>	<b>derkhatī hortēn, derkhatī horitī</b>
2nd	<b>derkhatī hortī</b>	m. <b>derkhatī hortiu,</b> f. <b>dekhotiz hortiu</b>
3rd	<b>derkhatī hortī</b>	m. <b>derkhatī hortīz,</b> f. <b>dekhotiz hortīz</b>

### Present Perfect Indicative

#### A. EARLY AWADHI

§ 326. The following instances have been noted :—

Jāyasī : *jō hai likhā so jāi na mēṭā* 'what is ordained cannot be falsified' (p. 596), *jahā baiṭhu kahṛ rān* 'where the king is sitting' (p. 583).

Tulsi : *taba lagi baiṭha-ahatī baṭa chāḥī* 'till then I am sitting in the shade of the banyan tree' (p. 27), *thakita hōḥṛ sabā lōga lugāi* 'all men and women become stupefied' (p. 89).

Nūr Muhammad : *hama tuma rākhā hai tehi nāḥī* 'he has named us and you' (p. 55), *jāni parata rājā sravana, pari na hai yaha bōla* 'it appears that this word has not reached the king's ears' (p. 25), *āe sukhāsa banē hat cōrē* 'he came and smilingly became a disciple' (p. 2).

#### B. MODERN AWADHI

§ 327. The forms in Lakhimpurī, for instance, are:

	sg.	pl.
1st	<b>derkhez haũ</b> <b>derkheũ hai</b>	<b>derkhez han</b> <b>derkhen hai</b>
2nd	<b>derkhez hai</b> <b>derkhisj hai</b>	<b>derkhez hau</b>
3rd	<b>derkhisj hai</b>	<b>derkhinj hai</b>
1st	<b>marax (f. mariz) haũ</b> <b>mareũ (f. mariũ) hai</b>	<b>marex (f. mariz) han</b> <b>maren hai</b>
2nd	<b>marax (f. mariz) hai</b> <b>marex hai</b>	<b>marex (f. mariz) hau</b> <b>mareu (f. mariu) hai</b>
3rd	<b>marax (f. mariz) hai</b>	<b>marex (f. mariz) haĩ</b>

(a) The difference between this tense and the Past Indicative lies in the use. This refers to an action the effect of which lasts up to the present while the Past Indicative refers to an action which has no effect at present, *e.g.*, **mai kuã mo girj gaz haũ** 'I have fallen into the well' *i.e.*, I am still there, while **mai kuã mo girj gaeũ** refers to the momentary action of falling but does not show that I am still there. Compared with the Past Perfect Indicative this tense refers to the recent past while the other to the remote past, *e.g.*, **mai gārwai gawax haũ** 'I have gone to the village' refers to nearer past than **mai gārwai gawax raĩaũ** 'I had gone to the village'.

### Past Perfect Indicative

#### A. EARLY AWADHI

§ 328. The instances are very rare:

*Jāyasī*: *jaba lagi guru mat ahũ na cĩnhā* 'as long as I had not recognised my teacher' (p. 540), *aeũ marana mĩcu hatĩ likhĩ* 'I have come to die, death was ordained' (p. 121), *ohĩ dhanukha bēdhā huta rāhũ* 'Rāhu had been pierced by that very bow' (p. 171), *dharaĩ saraga milē huta dōũ* 'the Earth and the sky both were united' (p. 474).

*Tulsi*: *gai rakĩ* 'she had gone', *gaē rahē* 'they had gone', *gai hĩ* 'she had gone' (p. 379).

## B. MODERN AWADHI

§ 329. As shown above (§ 297 note 1) the uninflected forms (-*ax*, -*ix*, -*ex*) of the Perfect Participle are accompanied by the regular auxiliaries of the various persons and the inflected forms (-*eū*, -*iū*, *iu* etc.) by the 3rd person sg. (*hai* and its equivalents *añai*, *ba* in the Present Perfect Indicative and *rañai*, *rañax* in the Past Perfect Indicative).

As compared with the Past Indicative, the effect of the action denoted by the Past Perfect Indicative lasts beyond the time when the action took place. Moreover, the Past Indicative refers to nearer past than the Past Perfect Indicative, *e.g.*, of *mai gūrwai gajeū* 'I went to the village', and *mai gūrwai gawax rañau* 'I had gone to the village', the latter refers to remote past.

NOTE.—Unlike English Past Perfect (*e.g.*, I had gone) the Awadhi Past Perfect does not require comparison with another past verb.

## Future Perfect Indicative

## B. MODERN AWADHI

§ 330. This tense refers to an action which will be necessarily completed by some particular time in the future, *e.g.*, *jalex tum ham kar bolxwai añau talex ham roṭi khari cukex hoibax* 'I shall have taken my meal before you will come to call me'. It also sometimes is used to denote a possible but uncertain action of the past, *e.g.*, *kazñi kar tum ix kursix par baiṭhex rañau? hūx baiṭhex hoibax* 'did you sit on this chair yesterday?' 'Yes, I may have sat (on it)'.

## Perfect Imperative

§ 331. This emphasises the completeness of the action wanted to be done, *e.g.*, *tui derkbex rañu*, 'you continue in the state of having seen.'

### Perfect Future Imperative

§ 332. As compared to the Perfect Imperative this tense refers to distant future, *e.g.*, **tui derkhez raflex** 'thou wilt continue in the state of having seen'.

### Past Perfect Conditional

§ 333. This tense refers to a conditional completed action in the past which did not occur, *e.g.*, **jo mai sabai kitabai parflex hortiu, tau azj cain karti hortiu** 'had I completed reading all the books, I should have been enjoying this day'. The forms in Lakhimpurī, for instance, are:

	sg.	pl.
1st	<b>derkhez hortiu</b>	<b>derkhezhorten, derkhen hortij</b>
2nd	<b>derkhez hortij</b>	<b>derkhezhortiu</b>
3rd	<b>derkhez hortij,</b> <b>derkhisij hortij</b>	<b>derkhez hortĩ:</b>

### C. ORIGIN

§ 334. The periphrastic tenses of Awadhi are formed by combining the Imperfect or the Perfect participle with the various tenses of the auxiliary verb and do not present any peculiarity historically. Their use in Early Awadhi is comparatively rare, but with the progress of the language, greater and greater display of these tenses is found.

### The Absolutive

#### A. EARLY AWADHI

§ 335. The Absolutive in Early Awadhi ends in **-i** only about half a dozen instances in Nūr Muhammad show **-a** for **-i**. This **-a** was merely orthographic. The form is generally used without any postposition; wherever a postposition is present, Jāyast has *kai*, Tulsī *kai* generally and sometimes *kara* and *kari*, Nūr Muhammad *kai*, *kē*. For instance:



Jāyasī: *augāhi* 'having dived deep' (p. 2), *fūfi* 'having broken' (p. 19), *mili kai* 'having united' (p. 60).

Tulsi: *chāri* 'having left' (p. 88), *jāni*, 'having known' (p. 191), *sudhāri kai* 'having corrected' (p. 301), *jāi kara* 'having gone' (p. 338), *khāi kari* 'having eaten' (p. 399).

Nūr Muhammad: *samujhi* 'having understood' (p. 3), *cuni* 'having picked' (p. 5), *chāra* 'having left' (p. 4), *samhāri kai* 'having arranged' (p. 4), *thira kē* 'attentively' (p. 27).

The use of the absolute is the same as in Modern Awadhi.

## B. MODERN AWADHI

§ 336. The Absolute in Lakhimpurī is formed by adding -i to a root ending in a consonant (e.g., *derkhī*, *hāsi*) and -i to a root ending in a vowel (e.g., *jari*, *khari*). The form thus arrived at is then used with *ke* or *kai* or -*kāi*ñār, e.g., *derkhī ke* 'having seen', *hāsi kai* 'having laughed', *jari ke* 'having gone', *lai kai* 'having taken', *uz sab din hāsi kai bart karti hai* 'he always talks after smiling, i.e., after having smiled'.

S., L., U., B., Br., R., G. and P. have the -i sound distinctively in this form, F., Fy., Sl., A., M. and Bgh. appear to drop it sometimes after roots ending in a consonant (e.g., F. *nifārkaī* 'having seen', Fy. *hāse ke* 'having laughed', Sl. *derkh ke* 'having seen', A. *utār kai* 'having brought down', M. *bāxt ke* 'having divided') but retain it always after roots ending in a vowel. The -i is sometimes pronounced as -e and generally -ja in the Eastern dialects. The elision of intervocalic -r- is witnessed in certain forms of the Absolute in the Eastern dialects, Lmp. *dāri*, B. *dāi* 'having put', Lmp. *bhāri*, Sl. *bhai* 'having filled, i.e., full', Lmp. *qarri*, Fy. *qari* 'having thrown' [Compare Chatterji: *Origin and Development of Bengali*, p. 157 (1)]. The postposition employed by the Eastern dialects is *ke* or

**kai.** **kaiñā** is restricted to Lmp., S. and B. **kai** is very common.

**NOTE.**—(1) The absolutive (without the postposition) is used to form compound verbs also (*vide* § 355).

(2) **kar-** 'to do', **dex-** 'to give' and **lex-** 'to take' have their absolutive as **kai**, **dai**, **lai** respectively.

### C. ORIGIN

§ 337. The Absolutive of Awadhi is based on the OIA. **-ya**, MIA. **-ia**, resulting in Awadhi as **-i** > **ī** > Zero. In certain usages (*e.g.*, in compound verbs where it is compounded with *sakab*, *pāvab*, *milab*, to show ability or capacity to do an action) the absolutive stands for the old infinitive (Skt. **-tum**, MIA. **-ium**) and the probability is that in such cases it has been derived from the ancient infinitive **-ium**, **-iū**, **-i**.<sup>1</sup>

## The Verbal Noun

### A. EARLY AWADHI

§ 338. The Verbal noun in Early Awadhi has two forms *viz.*, (a) **-ana**, (b) **-aba** both of which are found in the texts. The direct sometimes ends in **-u**; and the oblique from these is found in **-anē** and **-abē**. An additional oblique form in **-ai** is also found.

The use of the verbal noun is the same as in Modern Awadhi. For instance :

**Jāyasi** : here we have very few instances of the direct form the oblique ends in **-ai**—*kita āuna puni apanē hāthā* 'how will return be within our power' (p. 96), *tā kara ihai jo khānā piyanā, saba kahā dēi bhuguti au jianā* 'that he gives enjoyment and life to everyone in his meal and drink' (p. 7); *dīnhesi sravana sunai kahā bayanā* 'He gave ears to

<sup>1</sup> Cf. my paper on 'The Verb in the Rāmāyṇa', Allahabad University Studies, Vol. II, p. 235.

hear word' (p. 12), *pūjai jāi sakala saṃsārū* 'the whole world goes to worship' (p. 360).

Tulsi: *karana caḥaṭi raghupati guna-gāhā* 'I want to make a narration of the merits of the lord of the Raghus' (p. 7), *calē saṅga himavantu taba paḥṭicāvana ati hētu* 'then Himālaya started to send them off with great regard' (p. 49), *milaba hamāra bhulāba nija kahaku ta hamahṭ na khōri* 'I shall not be at fault if you mention my meeting or your missing (the way)' (p. 73); *ṭūṭa cāpa nahṭ jurihi risānē* 'the broken bow will never be fit by being angry' (p. 118), *hāsibē jōga hāsē nahṭ khōri* 'it is fit to be laughed at, there is no evil in laughing' (p. 7), *tōrai lāga* 'began to break' (p. 349), *jarai na pāvā* 'could not burn' (p. 471), *calai kara* 'of going' (p. 228).

Nūr Muhammad: *birtha khāba sōiba au jivana, piunā jivanā tōhu ka pīvana* 'eating, sleeping and life are useless, drinking and eating is (merely) drinking blood' (p. 35), *jāgaba mohṭ bairi bhayeu* 'awakening has become an enemy to me' (p. 48); *bāta sunai kahā saravana dīnhā* 'He has given ears to hear' (p. 1); *kahai likhai ūpara cita dīnhā* 'I concentrated my mind on saying and writing' (p. 4).

NOTE. 1.—In Nūr Muhammad one form *roṭṭō* 'weeping' ends in *-ṭṭō* (p. 26).

NOTE. 2.—In Tulsidas there are a few feminine forms of the verbal noun ending in *-ani*, e.g., *avalōkani bōlani milani prīti parsapara hūsa* 'their manner of looking, speaking, and meeting as well as their mutual affection and laughs' (p. 24).

## B. MODERN AWADHI

§ 339. There are two cases of this—the direct and the oblique. The direct in Lakhimpurī ends in *-Abṭ* (*derkhAbṭ* 'seeing'), *-bṭ* (*jarbṭ* 'going', *horbṭ* 'becoming'), or *-wAbṭ* (*baJarwAbṭ* 'striking the musical instrument'). All the dialects have this form in the direct, only R., Br., B., Fy. and other Eastern dialects generally have *-ubṭ* instead of

**-wabq** (e.g., **rorubq** 'weeping', **lutaruba** 'squandering'); U. has forms in **-An** (**derkhan**) also. The usage is found in such sentences as: F. **un kar kharbq nirk nāñīz largat** 'eating does not appear good to him', Lmp. **kharbq kar perṭy bñarabq hai** 'it is not eating, it is merely filling the stomach'.

The oblique in Lmp. ends in **-Ai** (**derkhai**), **-i** (**jari**, **hori**), or **-wai** (**ba jarwai**). All the dialects (except portions of Lucknow, Unao, Barabanki and Fatehpur) have this form, only in the Eastern dialects generally **-i** is pronounced as **ja** and sometimes **-e**. In the tracts mentioned above an oblique in **-ibex** (**dekhibex**, **jaibex**, **ba jaibex**) is found and on the border line of Kanauji a form in **-An** (**derkhan**, **jarn**, **horn**, **ba jarwan**) is used.

(a) The oblique is used without a postposition to show a purpose, e.g., **meñaruax qññūṛai calix** 'the woman started for the purpose of searching'. It is also used without a postposition to form compound verbs (*vide* § 349). It can take the various postpositions like any other noun, in order to express the various case-relations, e.g., **unkar paṛñai sq kar matlabq** 'what business has he with reading', **ham kar kuchq khaxi ko deru** 'give me something to eat', **pazniz barsai ko bakhatq arwax** 'the time of raining has arrived', **iu larikar derkhai sunai me nirk hai** 'this boy is good in seeing and hearing (i.e., to all reports and appearances)', **khaxi khaxtir roṭṭix laxor** 'bring loaves for eating'.

### C. ORIGIN

§ 340. The Verbal Noun has forms in (a) **-n**, (b) **-b** and in (c) **-ai**. The **-n** forms go back to the suffix **-ana** (*lyut*). Hoernle derives the suffix from **-anīyar** and is supported in his view by Kellogg. I should, however, agree with Beames in deriving it from *lyut*; it sometimes indicates a purpose, a sense which was expressed by the verbal noun

in OIA also, and not by *-anīyar*. The *-b* forms should, like the future, be derived from *-itavya*. The transition of the meaning from 'to be done', for instance, to 'to do' is one more instance of a passive form losing its passive sense and so in effect becoming active.

Forms in *-ai* which are always used in the oblique case appear to be connected with the ancient infinitive of the causative roots, e.g., *karāiuth* > *karāitū* > *karai*.<sup>1</sup>

### The Noun of Agency

#### A. EARLY AWADHI

§ 341. The commonest forms end in *-vāra* (fm. *-vārī*) and *-hāra* (fm. *-hārī*), e.g.,

Tulsī: *rakhavārē* 'protectors', *mēṭana-hāra* 'destroyer', *kōṭi mandōja lajāvani-hārē* 'one who puts to shame crores of cupids' (p. 203);

Nūr Muhammad: *nirāṣanahāra aghāi* 'the man who looks is satisfied' (p. 8), *phūlanakhī tē sōhanavārī* 'more beautiful than the flowers' (p. 8).

Other forms end in *-ana* (fm. *-ani*), e.g., *harana* 'one who captivates', *harani*. These are mostly found in Tulsīdās.

#### B. MODERN AWADHI

§ 342. The most general form in all the dialects is in *-aijaz*, *-waijaz* (*dekhaijaz* 'one who sees', *khawaijaz* 'one who eats'). Besides in Lmp. and P. a form in *-anaṣar* (fm. *-anaṣariz* or *anaṣari*) is found sometimes, e.g., *janaṣar* 'one who goes, i.e., is about to go'; fem. *janaṣariz*. The *-ex* roots (*dex*, *lex*) have a form in *-waxl* found in Lmp., S. and B., e.g., *dewaxl* 'one who gives', *lewaxl* 'one who takes'. A form made by adding *-waxlax* to the oblique of the verbal noun (*-ai*) is reported from R., G. and P., e.g., *bhāraiwxlax* 'one who fills', *karaewaxlax*

<sup>1</sup> Prof Chatterji, however, sees phonetic difficulty in this derivation. Grierson thinks this to be derived as the oblique of the absolute.

'one who does'. This appears to be made on the analogy of standard Hindi *bharnex wairax*, *karnex wairax*.

The noun of agency has a shade of the future time of the action denoted by it, e.g., *koxix saṣṣar jawaijx hexi tau boxlai* 'if there be anyone going to the city, let him speak out'.

### C. ORIGIN

§ 343. The Noun of Agency has several forms of which *-aijx* is most common in Modern and *-vāra* in Early Awadhi. The *-aijx* forms appear to be connected with the ancient noun of agency in *-tr* + the pleonastic affix *-ka*, e.g., *paṭhatṛkaḥ* : *parhai-ō* : *parhai-ā* : *paṭṣaijx* [see Hoernle (p. 149) who sees it as *āv* + *aiyā*]. The *-vāra*, *wair* forms are all combinations of the verbal noun with *pālakaḥ* and the *-anaṣṣar*, *-anahāra*, *-anihāra* forms are the verbal noun in *-na* + *dhārakaḥ*. Forms in *-ana*, denoting the noun of agency, are *ardha-tatsama* forms, corresponding with *kartari lyuṣ*.

## Phonetic Rules for Conjugation

### A. EARLY AWADHI

§ 344. I have found no instances of the operation of rules (a), (b), (c) under § 345, in Early Awadhi. Other rules are illustrated by the following instances :

(d) Jāyasī : *paṭhavā* (p. 16), *niarā-v-ā* (p. 40).

Tulsi : *cita-v-ā* (p. 28, line 22), *pā-v-ā*, *janā-v-ā* (p. 28, line 20).

Nūr Muhammad : *calā-v-ā*, *pā-v-ā* (p. 2, line 16).

(e) *wa* > *u*, e.g.,

Jāyasī : *bina-uba* (p. 15), *pā-ub*, *āubi* (p. 97).

Tulsi : *pā-uba* (p. 46, line 17), *ā-uba* (p. 74, line 19).

Nūr Muhammad : *pā-uba* (p. 57, line 16).

(f) Jāyasī : *kḥā-ba* (p. 247), *dā-ba* (p. 76), *hā-ba* (p. 254).

**Tulsi** : *jā-ba* (p. 57, line 16), *dā-na* (p. 168, line 12),  
*hā-ba*, (p. 67), line 12 ;

**Nūr Muhammad** : *jā-ba* (p. 57, l. 13) *ā-ba* (p. 31, l. 18),  
*hā-bai* (p. 35, l. 16).

**NOTE.**—In several instances *-i* appears as *-ya*, *ī* as *-yā* (*jāi* : *jāya*, *jāi* : *jāyā*) and *ē* as *-ye* or *-ya* particularly after vowels (*jagāhi*, *pāyā*).

## B. MODERN AWADHI

§ 345. (a) All roots ending in *-n*, *-r* or *-l* optionally elide initial *-A* or *-o* of the terminations, e.g., *main-* 'to acquiesce' + *Ati* : *mainatī* or *mainti*, *main-* + *etīz* *-manetīz* or *mantīz*, similarly *caratī* : *carti*, *haratī* : *harlti*.

(b) All roots ending in *-i* (e.g., *ji-* 'to live') combine *-i* with *-i* or *-o* of dissyllabic terminations into *iz*, e.g., *ji-* *-iñāū* > *jixñāū*, *ji-* *-etiz* > *jixtiz*, but *ji* *-ib* > *jiib*, *ji* *-itī* > *jiitī*.

(c) All roots ending in *-u* (e.g., *chu-* 'to touch') combine *-u* with initial *u-* or *-o-* of the terminations into *uz* (e.g., *chu-u* > *chuz*, *chu-etiz* > *churtiz*).

(d) All roots ending in *-A* (e.g., *kura-* 'to pile', *bñā-* 'became'), *-ax* (e.g., *nax-* 'to pour', *sarmax-* 'to be ashamed'), *-ex* (e.g., *khex-* 'to steer'), and *-ox* (e.g., *qñox-* 'to carry', *sor-* 'to sleep') add *-w-* between the root and a termination beginning with *ax-* (e.g., *kurawax*, *bñawax*, *naxwax*, *sarmaxwax*, *khexwax*, *qñoxwa*, *sorwax*).

(e) All roots ending in *-A*, *-ex* (except *lex*, *dex*) and *-ox* (except *hox*), and transitive roots in *-ax* (except *khax*) and *ax* 'to come' add *-w-* before a termination beginning with *A-* (e.g., *kurawatī*, *naxwatī*, *axwatī*, *khexwatī*, *qñoxwatī*, *sorwatī*) or *-o-*, *-we* then becoming *u* (*kurautiz*, *nautiz*, *autiz*, *kheutiz*, *qñoutiz*, *soutiz*).

(f) All intransitive roots ending in *-ax* (except *ax* 'to come') and *khax* 'to eat', *lex* 'to take', *dex* 'to

**pijAwaxini** 'Gopāl caused Rāmū to drink water by the help of Ambikā'. In effect, thus, in a double causative there are more than two agents.

The double causative is, however, very seldom used as the nice distinction between the two causatives is not generally required.

NOTE.—The idea of the causative in some cases is expressed by quite a different root, e.g., **jaɽb** 'to go' but **paɽhawab** 'to cause to go, i.e., to send', **ɽɽwab** 'to come' but **axɽnab** 'to cause to come, i.e., to bring', **raɽɽɽab** 'to remain' but **raɽkhab** 'to keep'.

NOTE.—**khax** 'to eat' makes its ordinary causative in Western and Central dialects (**khawax**) but in the Eastern dialects it is found as **khiaɽ**.

### C. ORIGIN

§ 348. The suffix *ā* of the Causative goes back to *-ā-p*: *-āv*: *-v* being represented in some forms still in Modern Awadhi by *-w*. In the roots forming their causatives by ablaut, the correspondence with ancient causatives can be seen; Skt. *prasarati*: *prasārayati*, Aw. **paɽaraɽi**: **paɽaraɽi**. On the analogy of the ablaut of *a*: *ā*, the ablaut of *i*: *ē*, *ū*: *ō* is also found.

The *-r* is an augment to the suffix *-ā* and is found only in a few roots. It corresponds with *l* of Western Hindi, and with the *-r* normally found in Sindhi, with the causatives. Its origin is obscure.<sup>1</sup>

### The Passive

#### A. EARLY AWADHI

§ 349. (a) Early Awadhi attests some roots which are passive in meaning, e.g., *bujhāi* 'is extinguished' (J. p. 375),

<sup>1</sup> See J. A. S. B., 1896 Part I, pp 1—5 where Grierson connects *l*, *r*, *ɽ* etc. to Pkt. suffix *-illa* added to nouns and adjectives; and draws analogy of Skt. *kr—ṇṭ—ti* etc., which are said to be denominatives by Brugmann.



*miṭaḥṭ* 'are effaced' (T. p. 3, l. 11), *ughuraḥṭ* 'are opened up' (T. p. 3, l. 11), *sūjhaḥṭ* 'become visible' (T. p. 3, l. 12). Such roots, though they take the active forms, always express the passive sense.

(b) Some active roots form the passive by augmenting *-ā*, e.g., *samuda sukhāḥī* 'oceans are dried up' (J. p. 19), *rahē kahāvatu parama birāgī* 'he was called a great hermit' (T. p. 146). Denominative verbs come under this class of the passive, e.g.,

Jāyasī : *lajāneu* 'was ashamed' (p. 179), *juḍāna* 'became cool' (p. 346).

Tulsī : *ḍerānā* 'became afraid' (p. 58, l. 5), *jurānē* 'become cool' (p. 60 l. 20).

Nūr Muhammad : *bhulānē* 'became forgetful' (p. 15, l. 23), *aruḥhānē* 'became entangled' (p. 15, l. 23).

NOTE.—The augment in the case of the Causative also is *-ā* but these denominatives are treated of as intransitive and so add *-n-* between the root and the terminations of the Past tenses. The context also indicates the difference.

(c) Besides the above, Early Awadhi attests some forms of the synthetic passive. The Passive Imperfect Participle has been shown above [§ 294 (c)]. Moreover, we find an impersonal passive present-imperative ending in *-ia*, *-iahi* (*-iai*), *-iē*, *-ījai*, *ījia*, *ījiai*, *-ījē*. Of these *-ia*, *-iai* (*iahi*), *-ījia* and *-ījiai* are found in Jāyasī, *-ia*, *-iahi*, *iē*, *-ījai* in Tulsī and *-ījē* in Nūr Muhammad. In Nūr Muhammad, however, I have found only two instances of this form (*viz.* *kījē* 'make', *lījē* 'take', p. 27, l. 2).

In Jāyasī and Tulsī there are many more examples. Jāyasī : *jambuka kahā jaṭi caḍhiahi rājā, siṃgha sāji kai caḍ ia ta chājā* 'If one were to attack a jackal, O king, it will be best if he attacks after making preparation for (the attack of a) lion' (p. 530), *āju kālhi bhā cāhia* 'it should come about to-day or to-morrow' (p. 442), *kharaga dēkhi pānī hoi ḍhariai* 'on seeing the sword, one (or you) should

trickle down as water' (p. 536); *bhaleht āe aba māyā kijia*, *pahunāi kahā āesu dījia* 'it is well that you have come, be favourable and order (me to put forward) hospitality' (p. 286), *ghāli kasauḥi dījiai* 'give (her) after putting (him) on the touchstone' (p. 610).

Tulsī : *sunia kothā sādara rati mōni* 'let the story be heard with respect and affection' (p. 19), *tahia amiya jaga jurai na chūchi* 'nectar is wanted, but even whey is not available in this world' (p. 7), *jānia bhagati na pūjā* 'neither devotion nor worship is known' (p. 81); *bāyasa paliahi ati anurāgā* 'let the crow be nurtured with great affection' (p. 5), *bōsa pratāpa pūjahi tēu* 'they also are worshipped owing to their guise' (p. 6); *gai nisa bahutu sayana aba kijai* 'night has passed sufficiently, let thee sleep' (p. 74). Similarly *karō*, *hariē* etc.

NOTE.—As shown above these forms of the Passive are sometimes Imperative in sense, and sometimes denote merely the Present tense or the Conjunctive.

(d) Besides the synthetic passive, instances of the analytic passive also are found in Early Awadhi, e.g.,

Jāyasi : *gagana nakhata jasa jāht na ganē* 'so many stars in the sky as cannot be counted' (p. 177), *jau pisata ghuna jāihi pīsā* 'while grinding barley, the insect also will be ground' (p. 487), *sahi na jāi jōbana karc bhārū* 'the weight of youth cannot be borne' (p. 382).

Tulsī : *bidhi karataba kachu jāi aa jānā* 'Fate's action is not known at all' (p. 180), *ārati vrīti na sō kahi jāḥi* 'that agony and affection is not described' (p. 195), *khaga mrga haya gaya jāht na jōē* 'birds, deer, horses, and elephants are not seen' (p. 219), *barani na jāht mañju dui sālā* 'the two beautiful houses cannot be described' (p. 209); *mohi lakhi parata bharata mata ēhū* 'to me it appears that it is Bharata's opinion' (p. 270), *ehi pāpinihi būjhi kā pāreu* 'what was understood by this sinner?' (p. 175).

Nūr Muhammad : *ḡara sō utlara jāi na dīnhā* 'owing to fear, the answer is not given' (p. 58), *nā tō mārī jāū* 'otherwise, I shall be killed' (p. 58), *sapana na būjhā jāi* 'the dream is not explained' (p. 5).

NOTE. — see § 354 (5) *paraba*.

### B. MODERN AWADHI

§ 350. (a) Some roots are passive in sense by themselves, e.g., **kaṭ-** 'to be cut', **bādh-** 'to be bound', **jaz lakariz jaldiz nariz cirati** 'this wood does not split (i.e. is not split) soon', **juz ḡḡaraz bḡarai tab caliz** 'let this jar fill (i.e. be filled), then we shall go'. Most of such roots have merely a passive sense, their causative expressing the active, e.g., **kaṭ-** : **karṭ-**. But a few (e.g., **bḡar-**) have an active or passive sense according to the context. For instance, in the above instance it has been used as passive, but in **ḡopāl iu ḡḡaraz bḡarai tab caliz** 'let ḡopāl fill this jar, then we shall go' it is active.

NOTE. — **caḡ-** 'to want' is used passively in the case of 3rd person singular only, e.g., **rupajaz caḡiz** 'money is wanted'.

(b) A passive is formed sometimes by adding the suffix **-az** to transitive roots and then conjugating them like intransitive roots [for distinction see above § 345 (e) and (f)], e.g., **juz admiz ārdḡar dekharti hai** 'this man appears (lit. is seen) blind', **tum rāḡrai janzartiz hau** 'you appear to be (lit. are perceived) widows'. This passive, however, in Awadhi is found with a restricted number of roots only, mostly such as denote perception or knowledge (**sunarz** 'to be heard', **agḡarz** 'to be satiated') but sometimes with a few other roots (**buḡḡarz** 'to become extinguished'). Denominative verbs (formed by adding **-az**, e.g., **mirṭh** 'sweet' : **miḡharz** 'to taste sweet', **lorṇ** 'salt' : **lonarz** 'to taste saltish', **khāṭraz** 'sour' : **khāṭarz** 'to appear sour', **piar** 'yellow' : **piararz** 'to become yellow', **haraz**

'green' : **hariaxb** 'to become green', **laḥar** 'wave' : **laḥaraxb** 'to appear full of waves, thence metaphorically, prosperous') come under this passive.

NOTE.—In **baxt** 'word' : **batluxb** 'to talk a word', there is an addition of **l** before the suffix **-ax-**. In the Central and Eastern dialects **-i-** (**batiaxb**) or **-u-** (**batuaxb**) instead of **l** is found.

(c) It should be noted that the suffix **ax** denotes the causative also ; but the difference lies in the fact that causatives are transitive and the passive (including the denominative) is intransitive and hence there is difference in conjugation, *e.g.*, **dekhaxwati** 'shows' : **dekhaxti** 'appears'. Where the form does not show the difference, the context indicates it, *e.g.*, **dekhaxeū** may mean either 'showed' or 'appeared' according to the context

(d) The analytic or periphrastic passive is formed in Awadhi with the help of three verbs : **jaxb** 'to go', **axwab** 'to come' and **parab** 'to fall'. For instance : **ab sab ḍaxkux maxrex jaḥḥaṭ** 'now all dacoits killed will go *i.e.*, now all the dacoits will be killed', **jab duxḍiy piāi mo axwai tab sewārdy jaxni pari** 'when milk drinking in comes then taste knowing falls *i.e.*, when milk is drunk then only its taste may be known'. With **jaxb** the Perfect Participle (the forms changing according to gender or number as required) is employed, and the agent is put in the instrumental case, if it is meant to be indicated. With **axwab** the oblique case of the verbal noun (followed by a locative postposition) is employed and the agent is put in the genitive. In the case of **parab**, the absolutive (without the postposition) is employed and the agent appears in the dative case.

(e) A sort of impersonal passive is formed from intransitive verbs (and transitive verbs intransitively used) by employing **jaxb** with the Perfect participle (3rd sg.) and expresses the additional aspect of ability to do an act, *e.g.*, **ui**

**sex arwar narix jartj** 'he is unable to come', **kax turn sex kharwar narix jartj** 'can't you eat?' This additional aspect of 'ability' is present sometimes in the case of the transitive verb also, *e.g.*, **tum Ais durbar hoi geu ki derkher narix jartiu** 'you have become so lean that you cannot be looked at, *i.e.*, the glance turns away from you.'

(f) The active construction is the normal feature of the language. The passive is used only to lay an emphasis either on the object of the active construction or on its attribute (**jax dñoxl phurtj janartj hai** 'this drum appears to be broken') or on the action itself (**mañ sex cilxarwar narix jartj** 'I cannot shout'). The subject occupies a very secondary place and is mostly understood.

### C. ORIGIN

§ 351. The suffix of the Passive, *-ya-*, is represented in MIA. as *-ia* and *-ijja*, and in Early Awadhi (see § 349) as *-i-* or *-ij-* found in the passive imperfect participle and in the passive imperative; the *-iahi* (*-iai*), *-iē* go back to passive MIA. *-iai* (*kariai*), the present tense denoting the imperative. In *-ia*, the 3rd sg. termination *-a* is found after the passive root. Similarly *-ijai*, *-iē* go back to MIA. *-ijjai* and in *-ijia* and *ijiai*, a sort of double passive is visible from the form, *e.g.*, Pkt. *dijñiai* 'is given.' In Modern Awadhi, the synthetic passive is found in certain root-forms only and in the Imperfect participle of the 1st pl. Besides *cahi* 'is wanted' is passive.

§ 352. The denominative in *-ā* is passive. The origin of this is the ancient denominative affix *-āya-* (*e.g.*, *vīrāyate* 'acts like a brave person'). This is clearly distinguished in Mod. IA. from the causative which is always transitive. Further, in the past tense, the denominative has the augment *-n* (see § 297), *e.g.*, *sarmarneū* 'I became ashamed'. This *-n-* does not appear in the causative, *e.g.*, *khawaxoū* 'I fed'; similarly a causative requires *-w-* before

a termination of the imperfect participle (e.g., *śArmaṣwAti*) 'putting to shame') while a denominative does not (e.g., *śArmaṣti* 'getting ashamed').

353. The analytic passive is the regular passive of the modern language; occasional instances of it are found in Early Awadhi also. It began with the compounding of verbs like *yā* 'to go' with other verbs (e.g., *vēḍhiuṃ jāi* 'is encompassed', *vilihiuṃ jāi* 'is painted', *Karpūramañjari*, I. 30) and became stereotyped in this sense by and by and ousted the synthetic passive.

### Compound Verbs

#### A. EARLY AWADHI

§ 354. The use of compound verbs is not very common in Early Awadhi, but it is still found quite frequently. We have found instances of the following verbs, used with the participles, the verbal noun or the absolutive of the principal verb, as compound verbs. The shades of meanings expressed are the same as in Modern Awadhi.

(1) *uṭhaba*, e.g., *jāgi uṭheṭi asa dēkhata, sakhi kahu sapana bicāri* 'seeing thus I woke up. My friend, think out and explain the dream' (J. p. 439), *dalaki uṭheu suni hṛdaya kaṭhōrū* 'the hard heart, on hearing, began to break' (T. p. 168).

(2) *cahaba*, e.g., *sunu mati kāja cahasi jau sājā* 'take (my) counsel, if thou desirest to accomplish the business' (J. p. 276), *bhai cāhai asi kathā salōnī* 'the story is going to be so charming' (J. p. 78), *tasa sara sāji jarai caha rājā* 'having prepared such a pyre, the king wants to burn (himself)' (J. p. 457), *nija nayananki dēkhā cahaṭi nātha tumhāra biyāhu* 'Lord, (they) wish to see your marriage with their own eyes' (T. p. 42), *jō nahāi caha ehi sara bhāi* 'brothers, whoever wants to bathe in this tank' (T. p. 22), *nātha laṣana pura dēkhana cahaṭi* 'My lord, Lakṣmaṇa wishes to see the town' (T. p. 95), *karu sōi jō cāhasi kīnhā*

'do what you like to do' (N. p. 68), *āpuhī phēra cinhāvai cakā* ' (He) desires to make people know him ' (N. p. 6).

(3) *jāba*, e.g., *sunī vei bayana lāji chapī jāhī* ' (they) conceal (themselves) becoming ashamed on hearing her words ' (J. p. 186), *janu chui gaeu pāka baratōrū* ' as if a ripe boil (at the point of the breaking of a hair) got touched ' (T. p. 168); *chūṭi jāe sumiraku tuma mōhī* ' it will be loosened, should you remember me ' (N. p. 4).

(4) *dēba*, e.g., *dārūna sasura na nisarana dīhī* ' the harsh father-in-law will not permit (us) to go out ' (J. p. 96), *phiri nahī jhūlana dīhī sālī* ' later, the master will not allow (us) to swing ' (J. p. 97), *tinahī dekhāi dihesu tar Sītā* ' to them thou wilt show Sītā ' (T. p. 337), *rājat rāja kāja taji dīnhā* ' the king's work was given up by him ' (N. p. 11).

(5) *paraba*, e.g., *sūjhi na parata pantha adhiārā* ' the dark path would not have come to be seen ' (J. p. 14), *ehi pāpinihi būjhi kā parcū* ' what was it that came to be realised by this sinner ' (T. p. 175), *jāni parata rājā sravana pari na hai yaha bōla* ' it appears that this word has not been heard by the King ' (N. p. 25). This gives a passive sense.

(6) *pāraba*, e.g., *tumha khēvahu jau khēvai pāraku* ' if you are able to ply, ply ' (J. p. 314), *tumhaht achata kō baranai pārā* ' while you live, who can describe (it) ' (T. p. 117), *tabahū barana na pārātū tōhī* ' even then I cannot describe you ' (N. p. 2).

(7) *pāvaba*, e.g., *chūṭa na pāu nīcu kara bādā* ' one tied to death cannot be released ' (J. p. 394), *kō dēkhai pāvai vaha nāgū* ' who can be allowed to see that serpent ' (J. p. 208), *durlabha sāja sulabha kari pāvā* ' was able to gather easily the requisites difficult to obtain ' (T. p. 459), *jarai na pāva dēha birahāgī* ' the body is not allowed to burn in the separation-fire ' (T. p. 355).

(8) *rahaba*, e.g., *bēdhi rahā sagarau saṃsārā* ' the whole world remains pierced ' (J. p. 177), *rahā lukāi* ' remained in hiding ' (T. p. 380).

(9) *rākhaba*, e.g., *kuhū kuhū kai kōila rākhā* 'the cuckoo went on cooing' (J. p. 43), *hōihi soi jo rāma raci rākhā* 'that which Rāma has created, will come about' (T. p. 28).

(10) *lāgaba*, e.g., *lāgī saba mili hērai, būḍi būḍi eka sātha* 'all of them diving together again and again, began to make a search' (J. p. 103), *rāma nāma siva sumirana lāgē* 'Śiva began to remember Rāma's name' (T. p. 31), *kakē lageu pōthi tabai, pāya tapī kara bāha* 'having obtained the arm of the ascetic, (he) began to compose the book' (N. p. 4).

(11) *lēba*, e.g., *khēli lēhu jō khēlahu ājū* 'if you play, do play to-day' (J. p. 96), *daccha liyē muni bōli saba* 'Daksa invited all the hermits' (T. p. 31), *ahai ṭhārha mohi lūha bolāi* '(he) is standing there and has called me' (N. p. 4).

(12) *sakaba*, e.g., *chui kō sakai rājā kai bārī* 'who can touch the king's garden' (J. p. 201), *dēkhi na sakaht parāi bibhūti* '(they) cannot look (with equanimity) at another's prosperity' (T. p. 162), *kita kai sakatī vakhāna tumhārā* 'how can I make a description of yours' (N. p. 2).

## B. MODERN AWADHI

§ 355. Compound verbs are in very common use and express various aspects. The helping verb loses its own meaning and merely helps to express a certain shade of the principal verb. The accent being on the principal verb, the helping word is pronounced with less force and has a tendency to lose its sounds. Four forms of the principal are thus compounded :

(a) the absolutive (§ 336)

(b) the oblique case of the verbal noun (§ 339 a).

(c) the Perfect participle in -ax (§ 297).

(d) the Imperfect participle in -Atī, -At (§ 296).

The absolutive is combined with



(1) **jarb**, **cukab**, **lezb** and **qazrab** to express definite completeness of an action, *e.g.*, **hamar gfiarj jarj gar** 'my house burnt down', **jab mai khazi cukaũ** 'when I finish eating', **mai huũ axi lezũ tau batarwaũ** 'let me come over there then I shall say' **uz carj gilazs paznix piz qazrisj** 'he drank up four (whole) tumblers of water'.

Of these **cukab** expresses thoroughness and **qazrab** an unexpected nature of the action.

(2) **parab**, **uþhab**, **baiþhab** to express suddenness or surprise, *e.g.*, **uz pagolaz azgi mo kuzdj parax** 'that mad man jumped down into the fire', **tum etrez jozr sę boxleu kj larikaz jarjg uþhar** 'you spoke so loudly that the child woke up', **etre mo mai kañi baiþfleũ** 'in the meanwhile I spoke up'.

(3) **sakab**, **pazwab**, **milab** 'to express ability to do an act, *e.g.*, **mai rupajaz laxi sakatj haũ** 'I can bring money', **mai kai paññaũ tau karññaũ** 'if I am able to do (it), I shall do it', **mai kaz naziz kai milax** 'I could not do it'.

NOTE. — **jarb** expresses 'ability' also [see above § 350 (e)]

(4) **khazb** and **maxrab** to express an offence or infliction of an undesirable thing, *e.g.*, **ui kaz kutraz kartj khazisj** 'a dog has bitten him', **mai das panza ki ciþzhiz likhj maxreũ** 'I wrote out a letter of ten pages'.

(5) **calab** to express the beginning of an action, *e.g.*, **uz ham kaz dekhotaĩ maxri calax** 'no sooner did he see me, than he began to beat'.

(6) **dexb** to express the intensity of an action, *e.g.*, **mozri bũñi chũrj dexu** 'do leave my arm'.

The oblique case of the verbal noun is combined with

(1) **dexb** to express permission, *e.g.*, **mai kaz roxtiz khazi dexu** 'allow me to take my meal'.

(2) **largab** to express inception of an action, *e.g.*, **ab ui hamorer hiũ axwai larg baĩ** 'they have started coming to my place now'.

(3) **caṣṣab** to express near completion of an act, *e.g.*, **baɪɾax baɟai caṣṣatɟ haĩ** 'it is about twelve o'clock.'

(4) **paɪwab** to express the indulgence or permission to do an act, *e.g.*, **uz kaṣṣai naɪɪx paɪwax** 'he was not allowed to say'.

The Perfect Participle in **-ax** is combined with

(1) **kaɾab** to denote frequency of an action, *e.g.*, **ham aɪwax kaɪɪbax** 'I shall come frequently'.

(2) **caṣṣab** to denote wish, *e.g.*, **ui ɟaɪwax caṣṣati haĩ** 'they are desirous of going'.

The Imperfect Participle in **-ati**, **-at** is combined with **raṣṣ-** to express continuity, *e.g.*, **uz paɟṣṣatɟ raṣṣax, boɪɪax naɪɪx** 'he continued reading (and) did not speak'.

NOTE.—Though the root **-raṣṣ-** is employed as an auxiliary to denote the past tense, it denotes continuity as a compound verb. If it were merely an auxiliary the form in the above instance ought to have been **raṣṣai** and not **raṣṣax**.

### C. ORIGIN

§ 356. In OIA. the various aspects and shades of meaning were expressed either by suffixing or prefixing the roots. With the disintegration of the system of conjugation and the levelling of terminations these could no longer serve the purpose. Modern Indo-Aryan has, therefore, adopted a method of compounding two verbs where one expresses the main semanteme while the other expresses the shade or aspect. It is interesting to note that Dravidian has a similar use of compound verbs, on which Chatterji remarks: 'It is very likely that here we have another contribution of Dravidian in the formation of Modern Indo-Aryan speeches' (p. 1050).

## CHAPTER VII

### ADVERBS

§ 357. Adverbs of Awadhi are based on nouns (e.g., **JAldiz** 'soon'), pronouns (e.g., **JAisex** 'as'), adjectives (e.g., **PAfilex** 'at first') or on ancient adverbs (e.g., **axju** < *adya* 'to-day') or adverbial expressions (e.g., **TAfi Kai** : *tasmin kṛtē* 'after that').

PIA. adverbs were mostly formed by suffixes added to pronouns or were merely case-forms of nouns or adjectives (*vide* Whitney : *Sanskrit Gram.*, Chap. XVI). Modern adverbs have either descended from old adverbs or are fresh formations from nouns and adjectives, e.g., *adya* > *ajjō* > **axju** and **JAldiz** < Pers. *jaldī*.

### Adverbs of Time

#### A. EARLY AWADHI

§ 358. 'now' : *aba* (J. 10, T. 6), **-hī** (N. 4); 'then' : *taba* (J. 78, T. 6), + **hū** (N. 2), *tabai* (N. p. 4), *tabar* (N. p. 37); 'when?' : *kaba*, + **hū** (J. 346, N. 27); 'when' : *juba* (J. 40, T. 4, N. 6); 'to-day' : *āju* (J. 196, T. 165), *āja* (N. 3); 'yesterday or tomorrow' : *kāli*, *kālhi* (J. 96, 271, T. 161), *kālha* (N. 52); 'always' : *niti* (J. 111), *nita* (T. 157), *nitta* (N. 7), *nitu* (N. 59); 'formerly' : *agumana* (J. 537), *agamō* (N. 109), *āgē* (T. 289), *āgeha* (N. 85), *pahilē* (N. 13); 'then' : *tahiā* (J. 110, T.); 'when' : (*jahiā* (T.)); 'in the morning' : *bhōra* (J. 271, N. 4), *bhōrē* (N. 17), 'in the evening' : *sājha* (J. 375, N. 14); 'again' : *puni* (T. 5), *bahuri* (T. 4), *bahōrī* (T. 162), *phiri* (T. 171), *phira* (N. 38), *phēra* (N. 40), 'immediately' : *turata* (T. 324), 'soon' : *bēgi* (T. 161).

#### B. MODERN AWADHI

§ 359. (a) based on nouns : Lmp. uses **saxiti** 'moment', e.g., **ix saxiti** 'just now', **ui saxiti** or **tix saxiti**

'then, at that time', **jiz saxiti** 'when (relative)', **kiz saxiti** 'when?'. Some dialects use **kʃan** 'moment' or **berijax**, **samau**, **ʒamaʒ**, or even **ʒeɹm** 'time'; the Eastern dialects generally use **ʒurn** 'time', e.g., **iz ʒurn** 'now', **uz ʒurn** 'then'. Other nouns used adverbially are: **ʒaldiz** 'lit. haste, but hastily, soon', **phurti**: and **caʃkaiz** also mean 'haste' but are similarly adverbially used; **etrix dextr mo** 'meanwhile', **dextr seʒ** 'late', **sab dim** 'always'.

(b) based on pronouns: Lmp. has **Ab** 'now', **tab** 'then', **ʒAb** 'when (relative)', **kAb** 'when?'. The corresponding forms in B., Fy. and other Eastern dialects are **Abɹaj**, **tabɹaj**, **ʒAbɹaj** and **kAbɹaj**. G. has **Abʃaj**, **tabʃaj**, **ʒAbʃaj**, **kAbʃaj**. Other adverbs of the type are: **Ab kiz** or **Ab tix** 'once again', **ʒalex**: **talax** 'till then'.

(c) based on adjectives: **paʃilax** 'previously', **axɹex** 'formerly', **paɹcher** 'later', Lmp. **etrix mo**, Fy. **ʒatare mo** 'meanwhile'.

(d) based on ancient adverbs: **axɹu** (**axɹ**) 'to-day', **kaxɹiʒ** 'yesterday or to-morrow', **paraũ** 'day before yesterday or day after to-morrow', **naɹaũ** 'two days before yesterday or two days after to-morrow', **baxɹi** or **baxɹi ko** 'afterwards', Lmp. **phir**, Fy. **phin**, **phun**, M. **puni** 'again'; **ʌgemaɹ** 'formerly—in ancient times', **turto** 'at once', **nit** 'always', **bʃoraʃiɹ** 'in the morning', **ũɹsaũ** 'this year', **paɹr saxl** 'last year'.

NOTE.—Sometimes a play upon tone expresses the idea of 'soon', e.g., **axox** 'come!', but **axox** 'come soon!' would have a higher pitch on the last syllable and a lengthening also which would appear as **axozo**.

### C. ORIGIN

§ 360. (a) **saxiti**: Ar. *sā'at*, **khan**: *kāṇa*, **berijax** < *vēlā* + pleonastic *-ikā*, **samau**: *samayo*, **ʒeɹm**: Eng. *time*,

**juzn** : *yōni*? (see *Nēpālī Dic. juni*, p. 220). **phurtiz**, **caṭkaiz** and **deiz** are nouns used in the language quite generally. Early Awadhī *bahuri*, *bahōri*, *phiri*, *phēra* are absolutive forms of the roots; *sājha* : *sandhyā bhōra* 'morning, dawn'; *bēgi* is derivable from Skt. *vega*.

(b) The forms in **-b** (**Ab** etc.), Early Awadhī **-ba**, appear to be the combinations of the initial pronominal syllables *a-*, *ta-*, *ja-*, *ka-* with *-evva* : *evam* (vide Chatterji, p. 856). **Abizaj**, etc., are fresh formations or possibly the oblique cases in **-hi** resulted as such; **Abhij**, etc., have an emphatic **-hi**. **jalex**, **talex** show the addition of *lahi* > **lex**. Early Awadhī has two forms *jahiā*, *tahiā* (attested by Modern Bhōjpurī) which denote time.

(c) **pañfilez**, etc., are the locative cases of *pahila* < *paḍhilla*, etc.; **etrez**, **etarez** also are locative cases of pronominal adjectives.

(d) **azjū** : *adya*; **kazlihi**, **kazli**, *kālha* : *kalyē*, the aspiration being emphatic. The ancient words *hyaḥ* and *śvaḥ* have left no trace. *śvaḥ*, however, appears under **paraū** < *paraśvaḥ*. It is interesting to note that *-śv-* > *-ss-* has lost trace in Awadhī, possibly after becoming *-h-*; **naraū** is on the analogy of **paraū**. The distinction between past (*hyaḥ*) and future (*śvaḥ*) also has gone out. **bardj** comes from Arabic *bā'd* 'after'. In *phin*, *phun* we find a curious blending of *phiri* and *puni* both of which exist in some dialects. *agumana*, *agamō* and **Agoman** are connected with *agra-*; **turto** and **nit** have correspondents in Early Awadhī *tnrata* and *nitta* (*niti*, *nita*, *nitu*) and should be *ardha-tatsama* forms of *tvāritam* and *nityam*.

## Adverbs of Place

### A. EARLY AWADHI

§ 361. 'here' : *inā* (J. 104, T. 170, N. 2), 'there' : *uḥā* (J. 273, T., N. 69), *tahā* (J. 57, T. 324), *tahā* (J. 97, F. 80)

T. 343, N. 3), *tahawā* (J. 113, T. 345); 'where' : *jahā* (J. 24, T. 3), *jahā* (J. 80, T. 4, N. 4), *jahawā* (J. 225, T. 345), 'where?' : *kahā* (J. 33, 17), *kahā* (J. 90, T. 342, N. 8), *kahawā* (J. 225, N. 11), 'before, in front' : *āgai* (J. 107), *āgē* (J. 123, T. 324), *āgē* (T. 328, N. 10), *agahura* (T. 167), *āgū* (J. 245), *āgēha* (N. 105), *agāū* (N. 146), *saūha* (J. 296, N. 11), *sauhar* (N. 79), 'behind' : *pāchē* (J. 138, T. 286), *pāchē* (N. 17); 'near' : *niara* (J. 332, N. 14), *niarē* (J.), *niyarē* (N. 13), 'far off' : *dūri* (J. 265, T. 289), *dūrei* (N. 159), *dūrū* (N. 14); 'on this side' : *ita* (T. 173), 'on that side' : *uta* (T. 173), 'on which side?' : *kita* (N. 2), 'inside' : *bhītura* (T. 14, N. 7), 'outside' : *bāhara* (T. 14, N. 7).

#### B. MODERN AWADHI

§ 362. (a) based on nouns: Lmp. combines **wazr** 'side' with the pronominal adjectives **jiz**, **tiz**, **iz**, **ui**, **kiz** in order to indicate direction, e.g., **iz wazr** 'on this side, here'. R. combines **kaĩtiz** 'side', e.g., **kez kaĩtiz** 'whither?' B. and G. have the combinations of **alāg** or **oxr** with the adjectives, e.g., G. **jauniz alāg** 'on which side', **walī oxr** 'thither'. In Fy. and Sl. as well as in parts of Gonda we find some forms where the pronominal adjective and the noun have become incorporated, e.g., **efīar**, **ofīar**, **jeñar**, **keñar**, B. **akolāg** 'on one side', G. **kañewar** 'whither', **efīawar** 'hither'. In A. and M. similarly we find **eṭhāz** 'here', **oṭhāz** 'there', **keṭhāz** 'where?'.

(b) based on pronouns or pronominal adjectives : Lmp. has **hiāz** 'here', **huāz** 'there', **jañāz tañāz** 'where...there', **kañāz** 'where?'. In Eastern dialects we have these as well as elongated forms, e.g., Fy. **kañāwaz** 'where?'; other dialects agree with Lmp. Besides we have **aisiz** 'on this side, hither', **waisiz**, **jañisiz tañisiz**, **kañisiz**; A. has **efīkiz** 'hither', **ofīkiz** 'thither'.

(c) other adverbs : **bñixtar** 'within', G., P., Fy. **bñixtar** or **bñitarer**; **bañier** or **bañiriz** 'outside', **upzar** 'above', **tarex** or **khaxlex** or **tarkhalex** 'below',

**argex** 'before', P. **argōz**; **paichez** (P. **pačhwāz**) 'behind', **nezrez** or **nagixcez** (B. **lagixcez**) 'near', **durri** (Eastern **durr**) 'far', **paliez** (R. **paliaz**) 'beyond', **anto** 'elsewhere'.

NOTE.—The multiplicative adverbs 'twice', 'thrice', etc., have been shown above under Numerals (§ 231). The idea of a 'second time' is indicated either by **dosaraxi ke** or by combining the ordinal number with a word expressive of 'time, turn', e.g., **dosarix daxĩ**. Similarly **tisaraxi ke** or **tisarix daxĩ**.

### C: ORIGIN

§ 363. (a) **wazr**, **orr**, **kaĩtiz** and **alāg** are normal words for 'side' in the language, some of these have already coalesced with the qualifying adjectives. In **eṭhāz**, etc., we can see *sthāna* > *ṭhāna* incorporated in the same manner.

(b) **jaḷḷāz**, etc., of which we find short (*jahu*) and long (*jahawā*) forms also in Early Awadhi, should be connected with MIA forms in *-ttha* (*ettha* etc.), *-tha* > *-ha* [see Chatterji (p. 858), also *Nep. Dic.* (p. 81 under *kahā*)].

(c) **bhixtar** < *abhyantare*, **barfier** cf. Skt. *bahih*, **upzar** : *upari* with emphatic elongation of **p**, **tarez** : *talē*, *khālē* cf. Skt. *khallah* 'creek' (*Nep. Dic.* p. 121 under *khālci*); **nezrez**, *niara*, *niurē* are connected with *nikāṣe* while **nagixcez** and **lagixcez** may be connected with *\*laṅghitya* 'that can be crossed, near'. Professor Turner, however, accepts Hoernle's derivation from Persian *nazāik* (*Nep. Dic.* p. 334, under *nagic*) to which **naḷjik** found in Bgh. and Chattis. is surely related. **durri** : *dūra*; **paliez** may be compared with *pallava* 'extension'. **anto**, *anata* go back to *anyatra*. Early Awadhi *saūha*, *saūhai* are connected with *saṁmukha* and *ita*, *uta* may be learned words corresponding to Skt. *itah* etc., or connected with *atra*, *\*itra* etc.

## Adverbs of Manner

### A. EARLY AWADHI

§ 364. Three varieties of forms, in *-imi*, in *-is* and in *-asa* are found in all the texts, as far as pronominal adverbs are concerned :

*imi* 'in this manner' (J. 323), *jimi* 'in which manner' (J. 326, T. 4), *timi* 'in that manner' (T. 286), *kimi* 'how?' (J. 91, T. 18, N. 8); correspondingly *asa* (J. 11, T. 9), *tasa* (J. 8, T. 18), *jasa* (J. 17, T. 18, N. 2), *kasa* (J. 96, T. 161, N. 3), and *aisē* (T. 289), *aisai* (J. 103), *aisō* (N. 69), *taisē* (N. 100), *jaisē* (J. 66, T. 166), *jaisō* (N. 69), *kaisē* (T. 166, N. 56), *kaisai* (J. 110). Besides in Tulsidas we find *bhāti* or *bidhi* added to pronominal adjectives in order to indicate manner, e.g., *kehi bhāti* 'in which manner?' (p. 162), *ehi bidhi* 'in this manner' (p. 17). Sometimes *nāī* is found similarly added, e.g., *parabata kai nāī* 'like a mountain' (J. 332), *raurihi nāī* 'like yourself' (T. 158). Other adverbs of this class are: *sujaga* 'alert' (T. 166), *nidharaka* 'fearlessly' (T. 173), *bali* 'forcibly' (T. 174), *bariāī* 'forcefully' (T. 326), *bihālā* 'out of sorts' (T. 326); 'how?' *kita* (J. 56), *kittu* (J. 31), *kata* (T. 163).

NOTE.—Adverb of quantity 'a little': *maku* (J. 98), *raficika* (N. 19).

### B. MODERN AWADHI

§ 365. (a) based on nouns: the Western dialects, R. and P. as well as a part of B. combine a noun indicating manner (Lmp. and S. **tanax**, L., U., F., R., Br. and P. **tanax** or **tarax**, P. **bidhi** also) with some adjective, e.g., Lmp. **ix tanax** 'in this way', **Acxhix tanax** 'well'. Other dialects do not possess adverbs of manner based on nouns.

(b) based on pronominal adjectives: Lmp. **aisex** 'in this way', **waisex**, **jaisex...taisex**, **kaisex**, some dialects (B., G., Br., Sl. and part of P.) have **as**, **was**, **jas...**



**tas, kas**; others (P., Fy., Sl., A., M.) have **aisen, waissen, jaisen...taissen, kaisen**, or **kasas** or **kasak**.

(c) Other adverbs: **haxlix** 'rapidly', **dxirrez** or **dxirmez** (P. *rugus rugus*) 'slowly', **jñatxo** 'hurryingly', **niffurex** 'bowingly', Fy. **kalex kalex** 'slowly', Tmp. **ewaĩ** 'in this way'.

NOTE.—Adverbs of quantity are based on the adjectives of quantity, pronominal or otherwise, *e.g.*, 'more': **Aur**, G. **saigar**, P. **adzikar, awar**; 'little': **tani** or **tanik**, Br. **kipc, rapc**; 'not at all': **birkulzi**, Fy. **berkul**.

### C. ORIGIN

§ 366. (a) **tanax** and **tarax** both go back to Pers *tarah*, **-n-** being a variant of **-r-**, *bidhi* < *vidhi*, *bhāti* < *bhakti* (Nep. Dic., p. 473) and *nāĩ* < *nyāyēna*.

(b) **As** etc., are based on pronominal adjectives [see § 266 (a)] only in modern language there are fresh suffixes **-n** and **-k** in some dialects. For Early Awadhi **-mi** forms Hoernle (p. 314) and Chatterji (p. 860) suggest a derivation from Apabhramśa forms *jemva* etc. (see Pischel § 261).

(c) Other adverbs are either onomatopoeic or *deśi* words (*e.g.*, **jñatxo**), or are based on nouns, with or without prepositions, *e.g.*, **haxlix** 'haste' (Ar.), *bali* : *bala*, *bikālā* : Pers. *bēhāl*. **ewaĩ** may be compared with *ēvamēva* and may be an *ardha-tatsama* form of it.

## Miscellaneous Adverbs

### A. EARLY AWADHI

§ 367. 'Why?': *kāhē, kāhē* (N. 65), 'no (prohibitive)': *jani* (J. 142, T. 4), *jini* (N. 55), 'no, not (denial)': *na* (J. 110, T. 4, N. 2), *nahr* (J. 90, T. 7, N. 4), *nāht* (J. 112), *nāhtna* (T. 163), 'why not?': *kina* (T. 158, N. 77), 'surely': *abasi* (T. 177), 'without': *binu* (J. 222, T. 4), *binā* (N. 14), *bāju* (J. 222), *bihūna* (J. 323).

NOTE.—Adverbs are compounded and used as in Modern Awadhi (§ 368-69). The postpositions for 'upto' are: *lahi* (J. 107), *lagi* (J. 81, T. 115), *laga*, (N. 31), *ast*. (J. 97, N. 66).

## B. MODERN AWADHI

§ 368. *karher* 'why?', *hāz* 'yes', *nariz*, *nariziz*, *Sl. narj*, *Fy. and F. nāfiz*, *P. nāfin*, *R. narfiṛ* 'no, not'; *naz* 'not—prohibitive', Eastern *jin*; *saxiti* 'perhaps', *tani* 'a little—invitative'.

NOTE.—Adverbs are sometimes compounded, *e.g.*, *jaḥā*..... *taḥā* 'at some places', *jab*... *tab* 'sometimes, frequently', *caḥai jab* 'whenever', *caḥai jaḥāz* 'wherever', *caḥai*... *jaiser* 'howsoever'.

§ 369. (a) Comparison of adverbs is expressed in the same manner as of adjectives (§ 225), *e.g.*, *Lmp. mai iu karm tum sez jaldiz kai sakatiū* 'I can do this thing earlier than you'.

(b) Adverbs of time and place can be employed with postpositions *sez* (*se*) to denote the idea of 'from', with *kaz* (*ko*) to denote the idea of 'of' and with *lai*, *lagi* (*lag*), *tak*, *taluk* to denote 'upto', *e.g.*, *Ab sez ais karm nar kisseu* 'do not do such a thing from now', *kāḥā ko akm lareu* 'the mango of which place have you brought?', *kab taluk aiḥau* 'upto what time will you come back?', *kāḥāz tak jaḥiḥau* 'up to what place will you go?'.

NOTE.—Where English uses an adverb (*e.g.*, *very*, *much*) to modify an adjective, Awadhi employs the ordinary adjective, *e.g.*, *Lmp. iu gageraz baṛaz garuz hai* 'this jar is very heavy', *jaz barṭiz baṛiz garuz hai* 'this bucket is very heavy', *jaḥiṛ acḥiz wax meḥaruaz hai taiṛi iz eaḥar mo erkaḥ nariz* 'no lady is so pretty in this town as that one', *ui ardher mārdher haṛ ardher nirk* 'he is half ill and half well'.

## C. ORIGIN

§ 370. *karher* should be connected with some form of *kīṃ* (possibly *katham*), though the suffix is not clear.

*na* < *na*; *naht*, *nāht* go back to *na* plus an emphatic enclitic which may be a form of  $\sqrt{as}$ - 'to be'. *natthi* is regularly found in MIA and means 'is not'. Professor Turner suggests contamination of Skt. *nahi* (*Nep. Dic.*, p. 337 under *naht*). The derivation of *jani*, *jin* from *yat na* is suggested by Professor Chatterji. *sariti* is connected with Pers. *sāyad*; *tani* may be compared with *tanuka* 'a little'.

NOTE.—The compounding of adverbs or the use does not show any divergence from that of the earlier stages

## CHAPTER VIII

### CONJUNCTIONS

#### A. EARLY AWADHI

§ 371. (a) Cumulative—‘and’ : *au* (J. 101, N. I), *aru* (T. 326), *auru* (J. 149), *aura* (N. 3).

(b) Alternative—‘may be’ : *baru* (T. 165), *baruka* (T. 176), ‘or’ : *ki* (T. 166); ‘otherwise, or’ : *nāh̄ ta* (J. 132, T. 163), *nā t̄o* (N. 20), *nā tau* (N. 36), *na ta* (T. 346).

(c) Adversative—‘but’ : *pui* (T. 5), ‘even then’ : *tadapi* (T. 18), ‘though’ : *jadapi*.

(d) Subordinative—‘if’ : *jau* (*jaū*) (J. 29, 20, T. 9, 7, N. 21), *jō* (N. 6), *joha* (N. 117), *jo* (N. 16), ‘if...then’ : *jau...tau* (J. 29, T. 11, 165, N. 77); (if)...then : *ta* (T. 165); ‘as if’ : *janu* (J. 107, T. 18), *jānaū*, *janaū* (J. 204), *manahū* (T. 158), *dahū* (J. 107), *dhaū* (T. 177).

#### B. MODERN AWADHI

§ 372. (a) Cumulative—‘and’ **au**, **Fy. au** or **ao**, e.g., **ui au ham durnau janex bajairai jalibax** ‘He and I, both persons, will go to the market’, **ui axex au chin b̄sar̄i baiṭhi ko cal diṣex** ‘he came and went away after sitting for a while’. Sometimes a mere **Λ** (**u** or **o** dropped out) stands in rapid speech.

(b) Alternative—‘either or’ **caṣai...caṣai**, **ki**, e.g., **caṣai hiāx baiṭhau caṣai huāx** ‘either sit here or there’, **iu l̄j̄ax̄ṣau ki ux** ‘will you take this or that?’ The form of **caṣai** is **caṣ̄aij** in the Eastern dialects and **caṣ̄iau** in U. and South L; ‘neither... nor’ is expressed by **na ... na**, e.g., **na ham iu lexib na ux** ‘neither shall I take this nor that’; ‘otherwise’ is expressed by **naxi tau** (**naṣ̄iṭ̄: tau**), e.g., **ham kax rupaja deru naxi tau maxrib** ‘give me money or else I shall beat (you)’, **ki** ‘or’, e.g., **ais hai ki naxix** ‘is it so or not?’

(c) Adversative—'but' Lmp. **ʔkel** or **leʔkin**, Fy. and Sl. **mular**, P. **munar**, G. **mudaz**, B. **bakiz**, e.g., Lmp. **ui haĩ tau amizr ʔkel dexti kori ke narĩĩ** 'he is rich but he never gives (anything) to anybody'.

(d) Subordinate—'that' **ki** (Eastern dialects generally **ke**), north B. and G. **manex**, e.g., Lmp. **ham kar uz bataxisĩ ki gũru me corrix hoi gai** 'he told me that a theft had occurred in the village', B. **taun ʔaxr difin manex kartik me aiez tab raxm raxm sun lexiz** 'he turned him away (saying) that come in Kārtik (month), then I shall hear Rām Rām'; 'so that' **jiz max**, **jesĩ max**, e.g., **uz paũĩĩ rafiaz jiz max paũĩai na jazi ke parai** 'he lay down in bed so that he may not have to go to school', 'if' **jo**, Sl. **jau**, 'if then' **jo. . . tau**, 'then' **tau**, **te**, e.g., **jo mai jaxũ** 'if I go', **jo soxi jaxũ tau jagaxi difieu**, 'if I go to sleep, do wake me up', **tau kar bfiar** 'what happened, then?'; 'as if' **janaũ** or **manaũ** or **dĩiaũ** e.g., **ais cupĩiz sardĩĩn janaũ marĩ ger horĩ** 'he kept so quiet, as if he were already dead.'

### C. ORIGIN

§ 373. (a) The cumulative conjunctions in use in Awadhi are connected with Skt. *apara*, in some cases (**ʔu**) the *-ra* has dropped out while in others (*aru*) the *p > v > u* has changed place.

(b) Early Awadhi *baru* goes back to *varam* and *baruka* may be *baru* plus an enclitic *ka*. I should prefer this derivation to that from Pers. *balke*; **ki** < *kim*. **caĩĩai** and **caĩĩaj** are the Imperative forms of the verb **caĩĩab**, **caĩĩab** 'to desire'. **tau**, **ta** etc., should be connected with *tatah*.

(c) Early Awadhi *tadapi* and *jadapi* are *ardha-tatsama* forms of *tadyapi* and *yadyapi* which also are found in the Rāmāyana. *pai* may be connected with *param* (see Hoernle: *Gram. of the Gaudian Languages*, § 561)

or may be the absolutive form (*pāi*) of *pāwab* 'to obtain'. *pāi* > *pai* will mean 'having obtained', 'obtaining' and can easily be used in the sense of a conjunction. **Akel** (cf. Hindi **Akerlax** 'all alone') is derived from Pkt. *ekkalla* by a metathesis of the vowels (see *Nep. Dic.*, p. 57 under *eklo*). **lekin** and **bakiz** are from Persian *lekin* and *bāqi*. The words **mulax**, **mudax** and **munax** are connected together and may have some affinity with *mūla* 'root'. We may compare Beng. *moddā* 'main' which Chatterji derives from Arabic.

(d) The subordinative conjunction **ki** (**ke**) is in all probability a borrowing from Persian idiom in modern language. OIA had *yat* in the beginning of a clause or *iti* at the end, with neither of which can *ki* be connected. This *ki* cannot go back to Skt. *kim* which is interrogative and survives as a conjunction in the sense of alternation. **manex** (on the borders of Nepal) is connected with Nepali **bhane** (*Nep. Dic.*, p. 468) through *mhane*.<sup>1</sup> The word *bhanē* 'I say' is found almost similarly used in Pāli also. *jau* . . . *tau* are connected with *yadā* . . . *tadā* through *jaō* . . . *tuō*. *janau*, *manau* etc., are forms of *jānab* 'to know' and *mānub* 'to think' in the sense of 'I know, know' and their use may be compared with *jāne* and *manye* in Sanskrit. *dahū* and *dhaū* may be similarly connected with *dhyāwab* 'to think'. That words in such uses have a rapid modification of syllables is amply illustrated, e.g., **ka jani** < **kax jaxniz** 'I do not know' in such expressions as **ka jani kañā se axi gawax** 'I do not know wherefrom he has come up'.

<sup>1</sup> Prof. Chatterji compares Beng. *mene*—a particle of emphasis or mere indication and derives it from OIA *manāḥ*.

## CHAPTER IX

### EMPHATIC FORMS

§ 374. Two varieties of emphatic forms, Inclusive and Restrictive, are obtained by adding terminations to the nouns, postpositions, adjectives, numerals, pronouns, verbs and adverbs. For instance: **haṭhix arwax** 'the elephant came' but **haṭhiu arwax** 'the elephant *also* came' and **haṭhin arwax** 'the elephant *only* came'.

#### Inclusive Forms

##### A. EARLY AWADHI

§ 375. In Early Awadhi the Inclusive and Restrictive forms are found abundantly. The affix for the Inclusive form is *-hu* (*-u*). The *-hu* forms are very common in Jāyastī while *-u* in Nūr Muhammad; *-u* combined with the previous *-a-* appears as *-o*. Tulsīdās comes between these two. For instance:

(a) Nouns—*janamahu* 'throughout life' (J. p. 23) *sapanehu* 'even in dream' (T. p. 163), *gaurihu* '(Gaurī also)' (N. p. 17), *phūlunahū tē* 'more than even flowers' (N. p. 8).

(b) Adjectives—*bhaleu* 'the good also' (T. p. 5), *aurau* 'others also' (T. p. 18).

(c) Numerals—*sātau* 'all the seven' (J. p. 3), *cāriu* 'all the four' (J. p. 16), *dou* 'both' (T. p. 169), *tihū (pura)* 'in all the three (towns)' (T. p. 171), *chaṭisau* 'all the thirty six' (N. p. 16), *cāriu* 'all the four' (N. p. 2), *sāṭṭ* 'all the seven' (N. p. 12); *chaṭṭ* 'all the six' (J. p. 68), *baraḥṭ* 'all the twelve' (J. p. 68).

The idea of indefiniteness of a number is signified in Early Awadhi by adding *-ka*, e.g., *cārika* 'about four' (T. p. 234), *pacāsaka* 'about fifty' (T. p. 200), *kṛtika* 'crores' (T. p. 165), cf. *kachū eka* 'a few' (T. p. 343).

(d) Pronouns—*mōhū* 'to me also' (J. p. 363), *hamahū* 'we also' (J. p. 254), *tēhu* 'they also' (J. p. 19), cf. *tehu* (J. p. 39), *uhau* 'that also', *kaunau* 'somebody' (J. p. 69), cf. *kaunahū* (J. p. 396); *mahū* 'I also' (T. p. 259), *hamahū* 'I also' (T. p. 163), *teu* 'she also' (T. p. 288), *tukū* 'thou also' (T. p. 170), *tinahū* 'them also' (T. p. 14), *mahū* (N. p. 76), *hamahū* (N. p. 59), *sōū* 'he also' (N. p. 107), *kuchau* 'somewhat' (N. p. 122), *tōhū* 'thou also' (N. p. 59).

(e) No instances of the emphatic forms of the postpositions have been found.

(f) Verbs—Examples of the Inclusive forms of the verb are rare: *muehū* 'dead also' (J. p. 597).

(g) Adverbs—*abahū* 'even now' (J. p. 13), *kabahū* 'ever' (J. p. 346), *katahū*, *katahū* 'anywhere' (J. p. 59); *sācehu* 'truly' (T. p. 11), *kabahū* 'ever' (T. p. 5), *ajahū* 'even now' (T. p. 122), cf. *ajahū* (T. p. 170), *aishu* 'even so' (T. p. 289); *kabahūa* 'ever' (N. p. 115), *tabahū* 'even then' (N. p. 2), *kahū*, *katahū* 'anywhere' (N. p. 15), *kaisehū* 'some how' (N. p. 14).

## B. MODERN AWADHI

§ 376. The general affix for the Inclusive emphatic form is *-Au* after a stem ending in a consonant or *u*, *uz* (the *-u* of the stem changes to *-w* and *-uz* becomes short) and *-u* after one ending in any other vowel (the vowel if long or whispered becomes short).

NOTE.—*-Añuz* (instead of *-Au*) is optionally added to stems of one syllable or of two short syllables. If a dissyllabic or a long monosyllabic stem ends in a consonant, *-Au* and not *-Añuz* will be added (*gñar* : *gñarAu* or *gñarAñuz*, *pair* : *pairA* 'never *pairAñuz*'). For instance :



(a) Nouns—**kitar**b**** 'book': **kitar**b**au** 'the book *also*', **gāru** 'village': **gāruau**, **barur** 'sand': **baruau**, **raɹɹar** 'king': **raɹɹau**, **seɹthiɹ** **seɹthiu**, **dhoɹbiɹ** 'washerman': **dhoɹbiu**, **pāɹɹeɹ**: 'a particular caste of Brāhmaṇa': **pāɹɹeu**, **kutɹan** 'to the dogs': **kutɹanau**.

(b) Adjectives—**lar** 'red': **larau** 'red *also*', **garur** 'heavy': **garuau**, **karirar** 'black': **karirau**, **nizki** 'good' (fem.): **nizkiu**, **bfiarir** 'heavy': **bfiarriu**, **piareɹ** 'yellow' (pl.): **piareu**.

(c) Numerals—**er**k**** 'one': **er**k**au** 'one *also*', **na**u**** 'nine': **nawau** 'all the nine', **barar** 'twelve': **barrau** 'all the twelve', **sar**thi**** 'sixty': **sar**thi**u** 'all the sixty', **asɹir** 'eighty', **asɹiu** 'all the eighty', **nabreɹ** 'ninety': **nabreu** 'all the ninety'.

NOTE 1.—To add the significance of *indefiniteness* to a number **-an** (**-n** after a vowel) and **-ak** (**-k** after a vowel) are added, *e.g.*, **bix** 'twenty', **bixan** 'scores', **pacar**s**** 'fifty', **pacar**s**an** 'fifties'; **bixak** 'about twenty', **sar**thi**k** 'about sixty'.

NOTE 2.—**dui** 'two' has **duiu** and also **duɹnau**.

(d) Pronouns—If there are two forms of a pronoun, one shorter than the other (*e.g.*, **koɹ**, **kaun**), the affix is added to the longer form (**kaun-au**). The personal pronouns and the demonstrative pronouns add **-afiur** (**-fiur**) instead of **au** (**-u**) as illustrated below:

<b>mai</b>	<b>mafiur</b>	
<b>ham</b>	<b>hamafiur</b>	
<b>tui</b>	<b>tofiur</b>	B. G. Fy. etc. <b>tu<b>fi</b>ɹ</b>
<b>tum</b>	<b>tumafiur</b>	
<b>ur, war, waɹi</b>	<b>waɹi<b>fi</b>au</b>	B. G. Fy. etc. <b>u<b>fi</b>au</b>
<b>ui</b>	<b>waɹi<b>fi</b>ur</b>	
<b>un</b>	<b>unafiur</b>	
<b>iu, jar, jaɹi</b>	<b>jaɹi<b>fi</b>au</b>	B. G. Fy. etc. <b>i<b>fi</b>au</b>
<b>ir</b>	<b>jaɹi<b>fi</b>ur</b>	
<b>in</b>	<b>inafiur</b>	

(e) **Postpositions**—In LakhImpuri the Inclusive (or Restrictive) affix can be added either to the noun, adjective or pronoun or to the postposition which follows, *e.g.*, **uz gñar ser gar** 'he went from (his) house', **uz gñarau (gñarāñu) se gar** or **uz gñar seu gar** 'he went from the house also'.

The Western dialects and R. and Br. agree with Lmp. in this practice while B. and the Eastern dialects do not; they add the termination only to the noun, adjective, pronoun or adverb, not to the postpositions.

(f) **Verbs**—the regular affix (Inclusive or Restrictive) is added to the participles, verbal noun and absolutive, *e.g.*,

**derkhat (derkhatī)** : **dekhotau** (imperf. part.)

**derkhar** **derkharu** (perf. part.)

**derkhir** **derkhiu** "

**derkher** **derkheu** "

**derkhab** **dekhabau** (Verbal noun)

**derkhi** **derkhiu** (absolutive)

In the case of the simple conjugated tense-forms the sense of the Inclusive (or Restrictive), however, is expressed in a different way, *e.g.*,

**uz derkhai** 'he may see' : **uz dekhibau karai**  
'he may see also'

**mai derkheū** 'I saw' **mai dekhibau kifēū**  
'I saw also'

**uz derkhir** 'he will see' **uz dekhibau kariz**  
'he will see also'

**ham dekhibaz** 'we shall see' **ham dekhibau**  
**karibaz** 'we shall see  
also'.

In other words, the corresponding forms of **karab** 'to do' are combined with a form obtained by adding the suffix **-ib** (in some dialects the suffix is **-ab**, **dekhabau**) plus the Inclusive (or Restrictive) termination to the root.

If the tense-form already contains the suffix (*viz.*, the **-b** future) the suffix is not added. The periphrastic tenses and

the compound verbs add the regular termination to the participle or the absolutive as the case may be, *e.g.*, **mai derkhat haū** 'I am seeing', **mai dekhotau haū** 'I am seeing also', **mai kifer haū** 'I have done', also **mai kifetu haū** 'I have done also', **uz giri parax** 'he fell down' : **uz giriu parax** 'he fell down also'.

(g) Adverbs—all adverbs take the regular affix except the following which add **-aṣūz**

<b>ab</b> 'now'	<b>ab-aṣūz</b> 'even now'
<b>tab</b> 'when'	<b>tab-aṣūz</b> 'even then'
<b>jab</b> 'when'	<b>jab-aṣūz</b> 'whenever'
<b>kab</b> 'when?'	<b>kab-aṣūz</b> 'ever'
<b>kaṣūz</b> 'where?'	<b>kaṣūz</b> 'nowhere, anywhere'

The aspiration changes place sometimes, *e.g.*, **ab-aṣūz** or **abṣaṣūz**. The regular affix is found in such instances as : **jaldiz** 'soon', **jaldiu** 'soon also', **abtiṣ** 'this time', **abtiu** 'this time also', **taṣṣaū** 'there also', **upṣarau** 'above also', **aṣau** 'in this way also'. It is found in some dialects with **ab** etc., but then the **b** is lengthened, *e.g.*, **abṣarau** 'even now', **tabṣrau**, **jabṣrau**, **kabṣrau**.

### C. ORIGIN.

§ 377. The Inclusive emphatic affix **-u** (Early Awadhi **-hu**) goes back to *khalu* and has come down to Modern Awadhi through \**khlu* > *khu* > *hu* (see Pischel § 148). *khalu* was employed in Sanskrit to give an idea of certainty, assuredness. By and by it appears to have assumed the meaning of inclusion. The **ā-** before **-u** in Modern Awadhi should be taken as pleonastic, coming from *-ka*. The aspiration is still present in most of the emphatic pronominal forms and may be sometimes heard in a feeble degree in other forms also. The lengthening of **-u** to **-ū** can be explained only by the stress due to emphasis. That the stress was on the last syllable appears to be indicated by the disappearance of *-a* of *khalu*. In the case of the verb, the emphatic form in certain

cases is arrived at by putting the verbal noun with emphasis and then combining it with the required conjugated form of **karab**. This device is modern. In adverbial forms the lengthening of a consonant (e.g., **Abzau**) also comes in to indicate emphasis.

NOTE.—The **-An** affix added to Numerals appears to be merely a plural of the numeral, while **-Ak, -k** comes from **-eka**. The latter is attested by Early Awadhi. The last vowel of the numeral is retained where it exists (e.g., **sarṭhik**) before appending **eka**—**e** going out. In other cases **e > a**.

### Restrictive Forms

#### A. EARLY AWADHI

§ 378. The affix for this emphatic form is **-hi** (i) generally and **-na** after a stem ending in **-i, -ī**.

For instance:

(a) Nouns—*gharahi mājha* 'in the house itself' (J. p. 232), *chārahi tar* 'with mere earth' (J. p. 5), *gāūhi gāvā* 'in every village' (J. p. 263), *bārahi bārā* 'many a time' (T. p. 18), *māṭina* 'in the very earth' (N. p. 59).

(b) Adjectives—*pahilai* 'at the first' (J. p. 3), *bahutai* 'many a' (J. p. 2), *thōrihi* 'only a little' (T. p. 174), *biralai kōi* 'only a rare person' (N. p. 18), *aurai (tana mana)* 'some other (body and mind)' (N. p. 12).

(c) Numerals—*ēkai* 'one only' (J. p. 29), *ēkahi bāra* 'only at one time' (T. p. 163), *ēkai ēkahi* (N. p. 8)

(d) Pronouns—*tumahī satī* 'with you yourself' (J. p. 247), *uhai* 'he himself' (J. p. 321), *ihai* 'this only' (J. p. 286), *soi* 'he himself' (J. p. 41), *ṣabai* 'everyone' (J. p. 41); *mahī* 'I myself' (T. p. 259), *soi* 'that very' (T. p. 173), *ihai* (T. p. 160), *tei* 'they only' (T. p. 205), *tumhahī* 'you only' (T. p. 226), *hamārehi* 'ours only' (T. p. 201), *tumharihi kṛpā* 'by your own favour' (T. p. 207); *tuhī* 'thyself' (N. p. 76), *tumahī* 'you yourself' (N. p. 76), *uhai* (N. p. 2), cf. *uhai* (N. p. 14), *ihai* (N. p. 26).

(f) Verbs—Examples are rare, *jiataht* 'while living' (J. p. 479).

(g) Adverbs—*jaŋhi* 'whenever' (J. p. 484), *jabaki* 'whenever' (J. p. 19), *tahiai* 'at that very time' (J. p. 110), *ajuhi* 'to-day only' (J. p. 101), *turataht* 'at once' (T. p. 343), *bēgihi* 'at once, soon' (T. p. 175), *taisehi* 'similarly' (T. p. 9), *dūrihi tē* 'from the very far off' (T. p. 287), *abakt* 'just now' (N. p. 4), *tubat* 'then' (N. p. 37), *dūreha* 'far off' (N. p. 159), *āgeht kērī* 'of former times' (N. p. 100), *hihakt* 'just' (N. p. 15).

## B. MODERN AWADHI

§ 379. The affix for this form is **-ai** after a consonantal stem, **-n** after a stem ending in **-i**, **-ix** and **e**, **ex** and **-i** after a stem ending in **-e**, **-ex** or any vowel except **-i** **-ix**. The **e**, **ex** stems, thus, have alternative forms in **-i** and **-n**. The **-u** stems add either **-ai** (**u > w**) or **i**. The long vowel is shortened before the affix.

NOTE.—**Aflex** (**-Afix** in the Eastern dialects) is optionally added to stems of one syllable or of two short syllables. If a dissyllabic or a long mono-syllabic stem ends in a consonant, **-ai** only is added (**gfiar**: **gfiarai** or **gfiaraflex**, **gfiarafix**, **paxr**: **paxrai**—never **paxraflex**).

(a) Nouns—**kitarb** 'book': **kitarbai** 'the book itself or only the book', **gāxu**: **gāxwai** or **gāxui**, **raɽɽa**: **raɽɽai**, **saxthi saxthin**, **dfoxrbix dfoxrbin**, **baxruz baxrui**, **pāɽɽex pāɽɽen** or **pāɽɽei**, **kutɽan kutɽanai**.

(b) Adjectives—**laxl** 'red': **laxlai** 'red only', **karijax karijai**, **nizki nizkin**, **bfiarix bfiarin**, **garuz garuai** or **garui**, **piarex piarei** or **piaren**.

(c) Numerals—**exk** 'one': **exkai** 'one only', **baxraz baxrai**, **saxthi saxthin**, **axix axin**, **nau nawai** or **nau nabwez nabzei**.

NOTE.—**dui** has regular **duin** and also **duex** (Eastern dialects **duix**).

(d) Pronouns—If a pronoun has two forms, one long and another short, the affix is added to the long one (*e.g.*, **jəx jəunəp**, restrictive **jəunui**). The personal and demonstrative pronouns add **-aŋez** (**-aŋiz**) as shown below :

<b>mai</b>	<b>maŋez</b>	R. B. G. Fy., etc.	<b>maŋiz</b>
<b>ham</b>	<b>haŋez</b>	„	<b>haŋiz</b>
<b>tui</b>	<b>toŋez</b>	„	<b>tuŋiz, tuŋiz̃</b>
<b>tum</b>	<b>tumaŋez</b>		
<b>uz, wəz, wəŋ</b>	<b>wəŋai</b>	„	<b>uŋiz</b>
<b>ui</b>	<b>wəŋez</b>	„	<b>wəŋiz</b>
<b>un</b>	<b>unaŋez</b>	„	<b>unaŋiz</b>
<b>iu, jəz, jəŋ</b>	<b>jəŋai</b>	„	<b>jəŋiz</b>
<b>ix</b>	<b>jəŋez</b>	„	<b>jəŋiz</b>
<b>in</b>	<b>inaŋez</b>	„	<b>inaŋiz</b>

(e) Postpositions—See § 376 (e). **gŋar seŋ gəz** ‘went from the house’, **uz gŋarai** (**gharaŋe**). **sə gəz** or **uz gŋar sei gəz** ‘he went from the house itself or from the house only’ The dialectal difference noted in § 376 (e) is observed here also.

(f) Verbs—see § 376 (f). The following are the instances of the Restrictive forms :

<b>derkhat</b> ( <b>derkhat̃</b> ) :	<b>dekhotai</b> (imperf. part.)
<b>derkhar</b>	<b>derkhai</b> (perf. part.)
<b>derkhiz</b>	<b>derkhin</b>
<b>derkhez</b>	<b>derkhen</b> or <b>derkhei</b>
<b>derkhab</b>	<b>dekhabai</b> (verbal noun)
<b>derkh̃i</b>	<b>derkhin</b> (absolute)

**uz derkhai** ‘he may see’, **uz dekhibai karai** ‘he may see only’; **mã derkheũ** ‘I saw’, **mai dekhibai kisseũ** ‘I saw only’; **uz derkhiz** ‘he will see’, **uz dekhibai kariz** ‘he will see only’; **ham dekhibar** ‘we shall see’, **ham dekhibai karibar** ‘we shall see only’; **mai derkhat haũ** ‘I am seeing’, **mai dekhotã haũ** ‘I am seeing only’; **mai kissez haũ** ‘I have done’, **mai kissei haũ** ‘I have

done only'; **uz giri parax** 'he fell down', **uz girin parax** 'he did fall down, he fell down only'.

(g) Adverbs—**ab**, **tab**, **jab** and **kab** add **-afiṣ** (**-afiṣ** Eastern): **abafiṣ** 'just now', **tabafiṣ** 'just then', **jabafiṣ** 'just when', **kabafiṣ** 'just when?' The aspiration may change place, so that we may have **abafiṣ** or **abfiṣ**. The forms **abfiṣjen**, **tabfiṣjen**, **jabfiṣen** are double restrictives—as we find **-n** termination super-imposed—but they have no difference in sense from **abfiṣjē** etc. The forms in Eastern dialects are: **abafiṣi**, **tabafiṣi**, **jabafiṣi** etc. Here also we sometimes find super-imposed forms **abafin**, **tabafin**, **jabafin**. Occasionally one comes across forms such as **abafinai** or **abfiṣinai** which are further super-imposed forms but have no difference in sense. The regular **-ai** is found in such forms as **abrai**, **kabrai** etc. and in **jaldin** 'soon', **jafiṣi** 'wherever', **aiṣi** 'in this very way', etc.

NOTE.—Sometimes a Restrictive form is followed by the ordinary form, both the forms together indicating the Restrictive sense, e.g., **kitabai jarī** 'the books were burnt', **kitabain jarī** 'only the books were burnt', **kitabain kitabai jarī** 'only the books were burnt', **ham ajen** 'I came', **hamafīx ajen** 'I only have come', **hamafīsen ajen** (double Restrictive) **hamafīsen ham ajen** 'only I have come'.

### C. ORIGIN

§ 380. The Restrictive emphatic affix **-i** (Early Awadhi **-hi**) is derived from **-eva** > **ē** > **i**, the **-h** in Early Awadhi as well as in some forms of Modern Awadhi may be due to contamination with the particle **hi**. **eva** has possibly a double treatment, one in **evva** which survives as **-b** in the adverbs of time, but another in **ē** (cf. Amg. **em** = **evam**, Pischel § 149) which appears to be at the basis of the affix here.

The -n (old *na*) affix should be connected with Pkt. *nam* found in Ardhamāgadhī for *nūnam* (see Piechel § 150). The adverb **ewāṭī** = *evameva* also contains *eva* as -i. The A- before the affix -i shows that the affix came after a pleonastic suffix in the stem, viz., *ka*.

### Repetition, Reduplication, etc.

#### B. MODERN AWADHI

§ 381. Some grammatical forms are repeated and as such denote the sense of entirety, repeatedness, continuity or intensity.

(a) Nouns, Pronouns and Adjectives—the idea of entirety or plurality is indicated by repeating a noun, pronoun or adjective, e.g., **ham gāru gāru gñurmen** 'I roamed about in many a village', **kutrax kutrax marī ger** 'all that were dogs—all the dogs died', **jox jox arwai ui kar khaxi ko deru** 'give meals to all those who come', **hariar hariar partax bixn lexu** 'pick up all the green leaves'.

(b) Numerals—the repetition here is merely for emphasis or to denote the groups, e.g., **chax chax janex arjex** 'as many as six—quite unexpectedly—have arrived' or 'people have come in sixes'.

(c) Verbs—the Imperfect participle and the absolutive are repeated to indicate the repeated nature, frequency or continuity of an action, e.g., **ṭṭṭkḥadrezkhacīalex jaxu** 'go on, continuing the action of seeing', **paṭṭi paṭṭi ciṭṭhix dñartī raññax** 'he continued putting away the letters after reading them one after another', **rupajax giri giri parti hai** 'the rupee falls down again and again', **huṭṭ jaxi jaxi kaxmṭ bigaxreu** 'you spoiled the business by going there frequently'.

(d) Adverbs—these are repeated for emphasis, e.g., **jāb jāb** 'whenever', **jaññax jaññax** 'wherever', **jaisex jaisex** 'as'.



**NOTE** — If a form followed by its postposition is to be repeated, the postposition is not repeated, it comes only after the second form, e.g. **gūru me**, repeated **gūru gūru me**; **derkhai me**, repeated **derkhai derkhai me**.

§ 382. The Echo-words or Expletive words begin in Awadhi with **u : wa** and **uz : wax**, with the former if the first syllable of the real word is short (**Admix udmix** or **Admix wAdmix** 'man etc.') and with the latter if it is long (**roxtir urxtir** 'bread etc.', **kharb warb** 'meal etc.'). **wa** instead of **u** is found in a few dialects, e.g., S. and U., while **wax** for **uz** is found only when the first syllable of the real word ends in **-ax**. The Echo-word sometimes carries the sense of 'et cet ra' or 'things like that' but more often it is meaningless and appears to give to the speaker only a facility in his current of speech. Generally nouns, adjectives and verbs have the echo-forms.

§ 383. Facility in the current of speech again appears to be at the basis of Reduplication of certain roots. The reduplicated root does not mean anything by itself but its addition to the principal root sometimes does give a shade of intensity of action. In Reduplication, the initial consonant of a root is repeated intact, but the vowel changes. If it is **-A, ax** in the principal root, the reduplicated root will have **u, uz**, otherwise the reduplication-vowel is **A, ax**. For instance:

**bārdñab : bārdñab būrdñab** 'to tie completely',  
**carṭab : carṭab curṭab** 'to lick', **hāsab : hāsab hūsab**  
 'to laugh', **kai : kai kui** 'having done', **lai : lai lui**  
 'having taken', **jixtab : jixtab jaxtab** 'to win',  
**kuxdab : kuxdab kaxdab** 'to jump', **hexrab : hexrab**  
**huxrab** 'to search', **soxi saxi** 'having slept'.

**NOTE.**—In actual use we have not been able to detect any marked distinction between the Echo-words and Reduplication. They appear to be two different devices for the same thing.

§ 384. Different from Reduplication are certain forms which go in pairs. Here both the words have independent

meanings, but in combination give an additional idea connoted by both in a general sense, *e.g.*, **hāṛthiṛ** and **ghoṛṛṛṛ** separately mean 'elephants' and 'horses', but when brought together they not only mean 'elephants and horses' but also other high class conveyances or paraphernalia of a king. Similar expressions are: **boṛl carl** 'companionship', **joṛr toṛr** 'contrivances', **naṛc kuṛd** 'merriments', **'kheṛl tamṛṣṛ** 'shows and spectacles', **rupāṛṛ paṛṣṛ** 'money', **maṛr kaṛṭ** 'slaughter', **deṛb leṛb** 'to give and to take, *i.e.*, mutual help', **haḡab muṛtab** 'to ease oneself and to urinate, *i.e.*, affairs not fit to be mentioned in decent society', **naḡṛṛb dḡṛṛwab** 'to bathe and to wash, *i.e.*, to clean oneself', **kaṛnaṛ phūṛṣṛ** 'secret talk', **khṛṛb piṛb** 'eating and drinking', etc.

### C. ORIGIN

§ 385. Repetition of a word is a normal feature in Sanskrit and MIA, *e.g.*, **deśē, deśē** 'in every country', **pītvā pītvā** 'having drunk again and again', **yadā yadā** 'whenever'.

Echo-words are found in Mod. IA throughout as well as in Dravidian (see Chatterji, p. 176) and they serve only as a help in the current of speech. Such a thing is not likely to find a place in literary works, however; we have found only one instance in Early Awadhi: *chanda wanda* (*Awadha Bilāsa*, leaf 9b)..

Similarly Reduplication is another device taken up for facility in speech and is found in other Mod. IA languages as well (see Chatterji § 775). People do require some such supports (called *takia-e-kalām* in Persian, meaning, literally, 'pillow of speech') and sometimes a whole clause is introduced, *e.g.*, 'isn't it' or 'you know' in English and **maḡi baxṛ kaḡṛēū** 'I say', **jaṛneu ki naṛi** 'isn't it', **hū waṛṣṛ bḡṛṛṛ** 'O Yes, brother!' in Awadhi. These devices are restricted strictly to spoken languages, mostly to slang, and do not find place in written language

## CHAPTER X

### WORD ORDER

#### A. EARLY AWADHI

§ 386. Unfortunately no prose works are available. The only prose piece that is found is the arbitration deed said to have been written by Tulsīdās as an arbitrator to settle the dispute about the division of the property of Rājā Tōḍarmal after his death. The language of deeds is generally archaic and formal and so is also of this deed (*Tulsī Granthāvalī*, Part III, pages 36—38). The following sentences show the order :

*āgē jē āgya dunahu janē māgā jē āgya bhai sē pramāna mānā dunahu janē . . . . . likhītaṁ ananda rāma jē ūpara likhā sē sahī* 'previously whatever order both the persons wanted (and) which order was put that has been accepted by both the persons . . . written by Anandarāma whatever is written above is correct.'

Here *āgē* adverb is quite in order with modern usage. The precedence of the object (*jē āgya*) before the subject, as well as the putting of the subject (*dunahu janē*) at the end are emphatic in such cases and are similarly found in the modern language as well. The order of words thus does not differ from that found in Modern Awadhi (see below § 388).

§ 387. As in Modern Awadhi so in the old language, the normal order of words is often violated. For instance :

(a) subject coming after the verb, *jabahi caḍhahi puhumī pati, sērasāhi juga-sūra* 'whenever Shēr Shālī, the hero of the world, the king of the (whole) Earth, attacks' (J. p. 19), *mukuṭa bādhi saba baiṭhā rājā* 'all the kings sat with their crowns on' (J. p. 72), *bōlī apara kaheku sakhi nīkā* 'the other said: friend, (you) have well said' (T. p. 97), *pura pūraba disi gē dou bhāi* 'both the brothers went to the Eastern part of the city' (T. p. 97), *kaha māruta-suta sunahu prabhu* 'the son of the Air-god said: my lord, hear' (T. p. 375); *dīnhā utara mahīpa biyōgī* 'the love-lorn king gave the answer' (N. p. 25), *kahā ratana sō īka sahāṭā* 'a friend said to Ratana' (N. p. 26), *haraba mat cōṭā* 'I shall do the service' (N. p. 32).

(b) object after the verb, *līnhasi dharālī saraga patārū* 'He created the Earth, the sky and the nether world' (J. p. 2), *dēkhī sāsū āna anuhārī* 'saw the mothers-in-law much different' (T. p. 245), *sunī siya sapana bharē jala lōcana* 'on hearing. Sītā's dream (his) eyes were filled with water (tears)' (T. p. 245), *likhi pālī cōṭā kahā dīnhā* ' (she) wrote the letter and gave it to Cōṭā' (N. p. 73), *lakhai na aiguna dēkhai sōbhā* ' (he) does not look at (your) evils (and) sees (your) beauty' (N. p. 167).

(c) adjectival epithet after the noun, *pitā hamāra* 'my father' (J. p. 87), *jōbana mōra* 'my youth' (J. p. 87), *ḍīpa dui* 'two lamps' (J. p. 193), *kou kaha saṅkarā cāpa kaṭhōrā* 'some one said that Siva's bow was hard' (T. p. 97), *kūnunu kaṭhina bhayaṅkara bhārī* 'the forest is difficult (to pass through), terrifying and huge' (T. p. 181). *muni gyānī* 'the well-versed sages' (T. p. 264), *bōlē bāni sanēha suhāi* ' (he) spoke words beautiful owing to affection' (T. p. 277), *hari lei calā parāna hamārā* 'he has taken my life and is gone' (N. p. 25), *auguna bharī sarīra hamārī* 'my body is full of evils' (N. p. 105), *pai tumharī akhiyā matavāri hama kaha khāca surā disa ānat* 'but your bewitching eyes, draw me and bring me towards wine' (N. p. 176).

## B. MODERN AWADHI

§ 388. The Awadhi sentence normally is small; it contains four or five words. Complex ideas are expressed by combining together several sentences by means of conjunctions or adverbial expressions.

The normal order of words is :

Subject, object, verb; *e.g.*, **mai duxdñ pizñāũ** 'I shall drink milk'. A sentence may contain only the subject and the verb, *e.g.*, **mai jaññāũ** 'I shall go'. In connected speech any of the above may be understood, so that, in effect a sentence may contain either the subject only, or the verb or the object. The adjectival adjuncts normally precede the noun or pronoun that they qualify attributively. Predicatively, however, they come after the noun or pronoun qualified as shown above (§ 224). The adverbial adjuncts generally come immediately before the verb, but adverbs of time and place are found, quite frequently, placed after the subject. Normally the indirect object precedes the direct object.

§ 389. The normal order of words in the language is, however, not rigidly fixed. Except for the postpositions which must follow the noun or pronoun concerned, other parts of speech may have a different order for emphasis and for expression of emotion. The subject may come at the end of a sentence, *e.g.*, **ta hñā te cal diññ ui** 'then he started from there', **jardax na ljarb ham** 'I shall not take more'. The vocative generally precedes the subject (*e.g.*, **rarnix ham tau pijaxser baññut han** 'O Queen, I am very thirsty', **tau lañkix boxlix naññix raxjax hiñx na piñu** 'then the girl said: no king! do not drink water here'), but it may follow the subject sometimes (*e.g.*, **ham dardax tumarix bñaxgi sē khaxiti** 'Father! I live—lit. eat—owing to your good fortune'). The adjectival epithet normally precedes the noun, but for emphasis it may follow it (*e.g.*, **maññotaxrix kix tanax axgi lañgi gai jax**

'O Mother, how did this fire come about to catch (the house)', **ui t̥hagaunax saxtau daurex caler arwaĩ** 'those seven highway robbers were coming on, running'.

§ 390. The object normally comes between the subject and the verb, but for emphasis or when it is the particular topic of talk, it may come at the beginning (*e.g.*, **sor haxr ham erk aurat ko dai diza** 'that necklace, I gave away to a woman') or at the end (*e.g.*, **tau mai dai qarreu rupaxar** 'then I gave away the money', **gorbar b̥harĩ kaj diñisĩ ham kaz** 'he gave to me filled with dung'). The direct object may, in similar circumstances, precede the indirect, *e.g.*, **kafin na hoxi laxo thorax khaxi lexix thorax jahu ko dai dexix** '(she) said : let it be, let me eat a little and give a little to this one also'. The adjectival epithet of the object may be separated thus by the intervention of the verb, *e.g.*, **jax ix kix khaxĩ hai kamaxi** 'he earns his livelihood by it' where **ix kix** was expected near **kamaxi**.

§ 391. Of all the parts of a sentence, the adverbial adjunct has the least fixed place. In the same sentence one adjunct may be after the subject and another before the verb, *e.g.*, **ui maxrex gusxa k̥ roxtix q̥ñarija mo qarxi dexĩ** 'she, on account of anger, used to throw the bread in the big jar' where **maxrex gusxa k̥** comes after the subject and **q̥ñarija mo** before the verb; or **choxt b̥harix j̥ñax̥ro barax b̥harĩ ko kursix par baĩthaxrisĩ** 'the younger brother, soon, seated the elder brother on a chair' where **j̥ñax̥ro** comes after the subject and **kursix par** before the verb. Sometimes, particularly when the subject is inanimate, the adverb may come even before the subject (*e.g.*, **tau h̥uax barax halax macax** 'then there rose up a great uproar') or after the verb (*e.g.*, **gai rafai ui waxr** '(she) had gone to that side').

§ 392. The verb normally comes at the end of the sentence, but it may precede the subject (*e.g.*, **rafai tui**

'remain thou'), or the object (*e.g.*, **kaz kifisiḡ ki nikazrisiḡ tarwazriḡ** 'what did (he) do? that he drew out the sword', **tau Aṭciniḡ tarawazriḡ ki iz kaz marḡzaribar** 'then (he) drew the sword: that I shall kill her'). This is merely for emphasis. When there are two verbs in a sentence, that of the absolutive clause normally precedes the principal verb, *e.g.*, **gulḡular ḡḡāzpiḡ ko dḡariḡ diḡiniḡ** ' (she) covered up the cakes and put them aside' where the first clause is absolutive and the second principal. The absolutive of **arwab** 'to come' or **jazb** 'to go', however, when it is unaccompanied by its postposition always comes after the principal verb, *e.g.*, **hūar khazu jaz** 'go and eat there', **iu kazmḡ karau azi** 'come and do this thing'. In compound verbs the principal normally precedes the accessory, but for emphasis the order may be reversed, *e.g.*, **tau lifiniḡ chizniḡ** 'then (he) snatched away', **Au ṽṽṽ lexu lai** 'and take up a brick'.

§ 393. The Conjunction (**ki**, **mula**, etc.) or the conjunctive epithet (**taḡfi kai** 'then', etc.) introduces a sentence connected with the previous sentence. The reported speech is normally direct and may or may not be introduced by the particle **ki**, *e.g.*, **tab wax laḡikiz kaḡisiḡ jaz ḡḡurṭhiḡ tau hamareḡ barp ki hai** 'then that girl said this ring is my father's', **tab kaḡiniḡ ki jaz ḡḡurṭhiḡ ham kaz deḡu** 'then (she) said: give this ring to me'. In connected narrative speech the last portion of a sentence may be repeated to introduce the next sentence, *e.g.*, **tab duḡnau pardiḡ ko erk erk ḡḡorṽa po caṽṽi kai cal diḡiniḡ** 'then both mounted on one horse each and started for foreign land', **cal diḡiniḡ tau erk ṭhagan ke purawa mo Aṭez jaz** then when started, they reached a village of robbers', **un kiz saraḡḡo-jin diḡkh** 'his sisters-in-law saw (him)', **tau diḡkh tau un kaḡai laḡṽṽ** 'then when (they) saw (him) they began to say'.

Instances of the indirect report are, however, sometimes found, though very rarely, *e.g.*, **gopaxl hari sɔ bataxisj ki saŋkaɽax tumaxr ɽapkar coraxinij hai** 'Gopal told Hari that Saŋkaɽā had stolen his mangoes' but **gopaxl maŋsi sex kaŋsij ki tum hamaxr ɽapkar coraxjeu** 'Gopāl told me that you stole my mangoes'.

§ 394. The subject may be a noun, a pronoun, or an adjective (with the noun understood). As noted above (§ 175) a subject may take a plural number (indicated by the verb being in the plural) to show respect. In connected speech the same subject may be in the singular or the plural in clauses side by side, *e.g.*, **wax āguxɽhix lai kai apanax gɽiar gai apaxiz maŋiɽaxri ko dekhaxinij jaxi** 'she took the ring and went home (and) showed (it) to her mother', where **gai** shows a singular subject and **dekhaxinij** a plural one; **tau erk jaŋiar ki purijax phirij ghoxrisij, jɽaɽre waŋai loɽijax gɽiūzɽiutɽ maxri ko raxja ko dihinij** 'then she again dissolved a small packet of poison, (and) soon drawing the veil she gave the same cup to the king' where **ghoxrisij** and **dihinij** show a difference of number. Such instances are quite frequent in every day speech. Not only this, when subjects are understood, different subjects may be understood in different clauses of the same sentence, *e.g.*, **paŋilex baxt banaxi gai abti mo ɽaxrix maxri** 'at first (she) explained it away, this time (he) will kill (us) outright', where the subject of **banaxi gai** is 'the daughter of the demon' and of **ɽaxrix maxri** 'the demon himself'. The difference of number may be visible in the same sentence, *e.g.*, **mai goŋiɽaxri lagaxi ko pakaren** 'I raised an alarm and caught him' where **mai** (singular) is connected with **pakaren** (plural). The expected verb was **pakareŋu**. Such wrong grammar, however, is not frequent.

§ 395. If a verb has a subject in different genders, the gender of the nearest subject is taken up by the verb, and the number is plural, *e.g.*, **maŋiɽaxrix purt hoi**



**rañez jazi** 'the mother and the son reached (the place)' where **rañez** agrees in gender with **puxt** and not with **mañetazrix**. Similarly **paxrbatiz mañaxderu duniya ki cinta ke nikarez** 'Pārvatī and Mahādēva started to look after the world', **kumñaxr au kumñaxrinj marñiz nikazrai axiz** 'the potter and his wife came to dig out earth'.

§ 396. When two pronouns of different persons stand as the subject, the order is 1st, 2nd, 3rd and the verb also agrees with the 1st in preference to the 2nd or 3rd and with the 2nd in preference to the 3rd, *e.g.*, **axoz ham tum khaxiz** 'Come let us eat', **ham tum bajaxrai jaibax** 'You and I shall go to the market', **tum ui pakareu** 'he and you caught'.

§ 397. The subject of a passive or causal clause is put before the subject of the simple clause, *e.g.*, **uz laṛikax kuchṇ galtiz kifisij** 'that boy committed some mistake'—active, **ui laṛika sṇ kuchṇ galtiz hoi gai** 'some mistake was committed by that boy'—passive, where **uz laṛikax** is the subject of the active construction while **ui laṛika sṇ** is the agentive phrase in the passive construction; similarly **razm gopāl ke paznix piaxisij** '(he) caused Gopāl to drink water through Rām'.

§ 398. In poetry and songs, the normal order of words is found generally disturbed, *e.g.*, **jataniṇ bjaxr hari kine kaz gajjai kine kaz lai kai narū** 'at this time whom shall I sing about, whose name shall I take'—here **narū** (object) would normally be put before **lai kai**; **kazñ narū ui guruz tumñaxrex** 'what is the name of your preceptor?'—here **tumñaxrex** (adjective) should have preceded **guruz**; **bñitar te nikasiz jasoxmati martax** 'mother Yaśōdā came out from the inner apartments'—here **jasoxmati martax** (subject) would precede **nikasiz**.

## C. ORIGIN

§ 399. 'Like all languages that possess a rich store of inflections, Sanskrit affords a comparatively great freedom as to the order of words in the sentence' (Speijer: *Sanskrit Syntax* § 15). In the Sanskrit word the morphemes were combined with the semanteme so that each word was a unit by itself and carried with it its full significance. Hence the order of words did not matter for the connotation of the meaning. In spite of this we find a certain order generally—subject—object—verb; the attribute precedes the noun, the vocative generally heads the sentence (*ibid*, § 16). We find that this general order has been kept up more or less throughout modern Indo-Aryan [see Bloch: *Langue Marathe*, (p. 268), Chatterji: *Origin and Development of Bengali*, (p. 176)]. Only there is this difference between Sanskrit and modern IA, that in the former the terminations expressed the morphemes of case, number, gender, person, tense etc., while in modern IA some of these are expressed by post-positions or other form-words. Just as the morphemes necessarily accompanied the semanteme then (being incorporated in the word), similarly in Mod. IA they accompany the semanteme (closely following it). Granted this, the word-order is the same. For instance:

Skt. *devadattaḥ | kaṭam | karoti |*

Hindi *devadattā | kaṭaxi | banaxhai |*

'Devadatta | mat | makes'.

Here no harm would be done if the words of the Sanskrit sentence change their places as the morphemes are incorporated in the semantemes; but normally the Hindi sentence would keep the order because the morphemes are not manifest. However, as shown above, the order may change sometimes in poetry, or even in prose for emphasis and there the context will be the only indicator of the syntactical relation. Let us take another case:

Skt. *viṣapāt | patrāṇi | kṣaranti |*

Awadhi *birāwa sē | paxtax | jñArAtj haĩ |*

'From the tree | leaves | fall off'.

The three elements of the sentence in either languages may be changed without causing any confusion in sense. Or take another sentence :

Skt. *tataḥ | rāmaḥ | sitayā sārḍham | vanam | jagāma*

Awadhi *tau | razm | sixtax saṅgñ | ban kar | calax gaex*

'Then | Rām | with Sitā | to the forest | went'.

Here also the sense will not be confused if the order of the various parts of the sentence is changed.

The word-order, thus, in essentials has remained the same in modern IA as in OIA.

FINIS



## **APPENDICES**

## APPENDIX I

### SPECIMENS OF EARLY AWADHI (UNPUBLISHED) TEXTS

- (a) Awadhi Bilāsa
- (b) Prēma Pragāsa
- (c) Gura Anyāsa
- (d) Yūsuf Zulekhā

**(a) Awadha Bilāsa<sup>1</sup>**

*Page 1.*

*Śrī Gaṇēśāya Namaḥ*

*Śrī pustaka Avadha Bilāsa likhyatē*

*dōhā*

*Bēda ukti anubhava jūgati  
Jñāna ratana kī khāni  
Lāla gupta ehu pragata kie  
Audha Bilāsa bakhāni.*

*Audha Bilāsa samudra hai  
Sāhu sādhu taṭa jāhi  
Ratana kathā Raghubīra kī  
Lāla bahuta tā māhi.*

*Lāla succha traitōka kō  
darapana Audha Bilāsa  
Jō jaisahi hoi dēkhihai  
Tā kaha taisā bhāsa.*

*Sabu hī ruci nahi ēka hai  
Kāhū kachū sohāe  
Tā tē mai bahu mata racē  
Audha Bilāsa banāe.*

*Pragaṭeu Avadha Bilāsa ghanu  
Bidyā jñāna apāra  
Khulē khajānē lāla kē  
Lāla hṛdaya bhaṇḍāru.*

*Rāga raṅga rata Rāma sō  
Nau rasa jñāna prakāsa  
Jasa prabhutā jaga maha calai  
Tau paṭu Avadha Bilāsa.*

<sup>1</sup> Text from a copy (in the Hindustani Academy, Allahabad) of the manuscript described in the Introduction above §8.

## Translation

### Salutation to Śrī Gaṇeśa

#### Awadha Bilāsa begins

The Vēdas, apt sayings, experiences, devices, a mine of precious stones of knowledge, Lāla says, these are hidden, (but) he has made these manifest by having composed the Audha Bilāsa.

The Audha Bilāsa is an ocean, whose (two) ends are *sāku* (the trading class), and *sādhu* (the religious mendicant class). Gems of the story of Rāma, Lāla says, are abundantly found in it.

The Audha Bilāsa is a bright mirror for (reflecting) the three worlds. Whoever will look in it in whatever mood, he will find it reflecting similarly.

All tastes are not alike ; some like certain things (while others like a different thing). This is why I have included in the Audha Bilāsa, many shades of thought.

The cloud of the Audha Bilāsa has made manifest boundless knowledge and wisdom, and has opened in the storehouse of Lāla's mind, treasures of precious stones (of beautiful thoughts).

Love, sport, devotion to Rāma, the nine sentiments, and the light of knowledge, all those qualities which rule the world, have been cleverly incorporated in the Audha Bilāsa.



*Koū kāhu kī bāta suni  
 Lagē sarāhana tāhi  
 Avadha Bilāsahi enha paḍhai  
 Tau kā acaraja āhi.*

*Bhaktanha kaha haya bhakta eha  
 Rasikanha kō rasa rūpa  
 Jñānī kō hai jñāna yuha  
 Audha Bilāsa anūpa.*

*Bahuta kathā bahu grantha kī  
 Ukti anūṭha ananta  
 Paḍhihai jō sō hōihaya  
 Kahata Lālu gunavant.*

*Kāhē kō bahutai cuhai  
 Pōthi bhāra anēku  
 Saba guna mē kina rākhiyē  
 Avadha Bilāsahi yēka.*

*Raghubatṁsī Raghubatṁsa jē  
 Lavakusa batṁsu prakāsa  
 Tinha kē Lāla bisēkha  
 Paḍhibō Audha Bilāsa.*

*Pōthi Audha Bilāsa kī  
 paḍhatahi sunata sohātu  
 Āe miluta hai bahuta tahā  
 Lāla bāta para bāta.*

*Kamalanha jō ruci māni ali  
 Taji taji āna nevāsa  
 Lāla rasika jō hōhigē  
 Paḍhihai Avudha Bilāsa.*

P. 2.

*Jō eha Avadhu Bilāsa kō  
 Gāvai kari bisrāma  
 Tā kē hiya maha hōe kē  
 Sunihai Sitā Rāma.*

Some one begins to admire things on hearing from some one else; what wonder if he reads them in the Avadha Bilāsa.

To the devotees, this unparalleled Audha Bilāsa is devotion itself, to the men of feeling, it is an embodiment of sentiments, and to the wise, it is knowledge.

He, who will read numerous stories from various books, and innumerable apt sayings, says Lāla, will become a man of qualities.

But, why should one so much like the burden of numerous volumes of books? Why should not one keep, for all these qualities, the Avadha Bilāsa alone?

Of all those born in the line of Raghu, Lava and Kuśa were luminaries of the line; in the Avadha Bilāsa, Lāla, you will read about them at length.

As you read the book of Audha Bilāsa, or hear it, you begin to like it, for therein you occasionally meet with numerous apt sayings.

As the black bee likes to dwell in the lotus, leaving aside other abodes, similarly those, who are men of feeling, will read the Avadha Bilāsa (leaving aside other compositions).

In the heart of him who sings this Avadha Bilāsa with ease, Sītā and Rāma will sit and hear (the Avadha Bilāsa).

*Bacana racana muktā ratana*  
*Kūda kalā itihāsa*  
*Lāla hōma kutakā racē*  
*Bhūkhana Avadha Bilāsa.*

*Abhūkhana hai bhagata kō*  
*Rāmadāma guna hira*  
*Lāla alaṅkṛta dēkhi kai*  
*Rājhata hai Raghubīra.*

*Grantha grantha para saba karata*  
*Lēta grantha kī chāha*  
*Lāla kōi anabhava .....*  
*Rāma kṛpā kī bāha.*

*Rāmānu satakōṭi hai*  
*Rāmahi jānata tāhi*  
*Jō kachu pragata na gupatahi*  
*Rākhata nāgari nāri.*

*Jāni bījhi nāhi dharata*  
*Kaṭhina aratha kō daura*  
*Rāma nāma jō jakta maha*  
*Grantha calaya suba ṭhaura.*

*Gūḍha kāvya Jayadēva kabi*  
*Tulasī Sūra bakhāna*  
*Kēsava Bidyāpati bikata*  
*Lāla sarala mana māna.*

*Bātai saba Brahmāṇḍa kī*  
*Racō Lāla mana āni*  
*Bisva rūpa jē bisvamai*  
*Audha Bilāsahi jānu*

*Adṛṣṭa bāta apaṭhita asṛta*  
*Alapa jūāna jehi dēha*  
*Tā kō Audha Bilāsa rasa*  
*Aṭapaṭa lāgahi ēha.*

With the pearls and precious stones of beautiful sayings, the *kūda* (*kunda* flower ?) of art and history, and the gold of *kūtaka* (probably *kūṭaka* 'tricky compositions' or *kautuka* 'pleasures'), Lāla has prepared this ornament of the Avadha Bilāsa.

This is an ornament for the devotee, being a string of diamonds of the qualities of Rāma. Lāla says, Rāma is pleased to see one decorated with this ornament.

All place one book upon the other (in the matter of authority), and take the shelter of books (in their reasonings), but here is Lāla's practical experience, for Rāma has placed his kind hand upon him.

The Rāmāyaṇa (story of Rāma) is a hundred-crore-fold, only Rāma knows it, as the clever woman gives out something, and always keeps it a secret.

Knowingly and wilfully, I do not compose in it anything hard to understand, so that my book may be popular at all places, like the name of Rāma.

For poetry difficult to appreciate, Jayadēva, Tulasī and Sūra are well-known; and, Keśava and Vidyāpati are simply prolix, while Lāla is as easy as one would like.

Lāla has commented upon all the subjects of the Universe. Whatever the Universe is, or whatever the Universe is contained of, all that you will find to be identical with the Audha Bilāsa.

To him, who has seen little, read little, and heard little, who has little knowledge in his self the pleasure of reading the Audha Bilāsa seems meaningless.

*Pañḍita hai sō jānikai*

*Kothā prasāṅga prabīna*  
*Mūrakha mana maha mānikai*  
*Lāla kahā eha kīna.*

*Tīratha avadha je avadha hai*

*Rāma avadha antāra*  
*Taisō bhākhā kī avadha*  
*Audha Bilāsa apāra.*

*Dōe dēha hai Avadha kē*

*Sukṣima thūla prakāsa*  
*Dhāma rūpa asthūla hai*  
*Sukṣima Audha Bilāsa.*

*Jō cha Avadha Bilāsa kō*

*Avadhahi jānai kōi*  
*Tā kē sunatahi hōta hai*  
*Avadha gāe phala sōi.*

*kai kou jānata santu jana*

*Rāma janānahi jāhi.*

.....

.....

*Svāratha paramāratha bisavai*

*Bānī Lāla prakāsa*  
*sō vai bātai kuvana hai*  
*Jō nahi Avadha Bilāsa.*

1. 3.

*Basīkarana mōhana kṛkḥana*

*Sabudāvana guna nēka*  
*.....mantra satsāra maha*  
*Avadha Bilāsa hai ēka.*

*Paranābhī basi mā hṛdaya*

*Madhyā kaṇṭhahi māhi*  
*...hara pragaṭa su baikharī*  
*Bānī cāri kahāhi.*

He, who is wise, and is clever at stories and discourses, will know its worth; and, he, who is stupid, will think 'what has Lāla done here?'

As Avadha is the end of all the holy places, and as Rāma is the end of all the incarnations (of the supreme), so also the endless Audha Bilāsa is the end of the vernacular (compositions).

Avadha has two bodies obviously, *sūkṣma* or the inner, and *sthūla* or the outer, and the shrine is the outer one, while the Audha Bilāsa is the inner one.

Whoever accepts this Avadha Bilāsa with the belief that it is Avadha itself, he reaps the advantages of visiting the holy shrine by only hearing the Avadha Bilāsa.

Either certain saints know this fact, whom Rāma makes aware of it,                   ...                   ...                   ...

The message of Lāla covers both the fields: egoistic, and the altruistic. What are those subjects that are not contained in the Avadha Bilāsa?

The art of subduing, of alluring and of attracting, all these have many good qualities; but in the world of master-charms, the Avadha Bilāsa is unique.

*Paranābhi* dwells in the heart, *madhyā* in the throat, in... (?) appears the *baikhari*, these are said to be the four varieties of the speech.

*Bhākhā ārahī mānukhī*  
*Baikhārī paramāna*  
*Ārahī kahīe Samsakṛta*  
*Bhākhā mānukha jāna.*

*Suddha pragoṣṭa laukika bayana*  
*Suni samujhai saba kōi*  
*Kaṭhina sabda hai Samsakṛta*  
*Bhākhā kahīe sōi.*

*Dēsī Prākṛta Samsakṛta*  
*Pārasi yārabi jāna*  
*Jaha jaha jāki Lāla kahi*  
*Bhākhā sabahī jāna.*

*Ihai jāni bānī bimala*  
*Kahuta Lāla sudha buddha*  
*Kaṭhina kābya eha Samsakṛta.*  
*Bhākhā kahiyē suddha.*

*Gūḍhahi bhalī na prakāsu*  
*Bānī Lālu biyāja.*

.....  
 .....  
*Navu Bilāsa diṭha guna bhayō*  
*Patita pāra kṛta kāja*  
*Lāla sindhu samsāra maha*  
*Avadha Bilāsa jahāja.*

*Sai paṇḍita sai sādhu kō*  
*Jē tō saṅga bakhāna*  
*Tā tē Avadha Bilāsu kō*  
*Lāla padhō hoī jñāna.*

*Sumbata sattraha sai barakha*  
*Sudi Baisākha sukāla*  
*Lāla Avadha mudhi rahi racī*  
*Audha Bilāsa risālu.*

*Baikharī* of human beings has got the following varieties, *ārakhī* (S. *ārṣa*) or of the gods, and *bhākhā* or vernacular. *Ārakhī* is otherwise named as *Saṁskṛta*, and *mānukhī* as *bhākhā*.

Pure and open are the earthly discourses (conducted in *bhākhā*), which everyone understands when he hears them, while *Saṁskṛta* is full of difficult words. These are called the (two-fold varieties of) language.

Dēśī, *Prākṛta*, *Saṁskṛta*, *Pārasī*, and *Yārabi*, i.e., the Arabic, know each one (of these) to be a language. Lāla says, wherever whichever (of these) may be in use, that is *Bhākhā*.

Being aware of this fact, Lāla uses, knowingly, the pure dialect (i.e., *bhākhā*). Difficult poetry is composed in the *Saṁskṛta*, while poetry of easy construction is done in the *bhākhā*.

It is not proper to make the secret manifest through language. ... ..

The new *Bilāsa* of substantial worth has proved to be a ship in the ocean of the world, for carrying the fallen across it.

As much as one is said to gain in the company of a hundred wise men, and a hundred saints, the same amount of knowledge he can also gain by reading the *Avadha Bilāsa*.

In the *Saumbata* year 1700, in the auspicious bright half of *Baisākha*, staying in *Avadha*, Lāla composed the tasteful *Audha Bilāsa*.



## \* caupāi

*Prathamahi gura Gunapati sira uāvō  
Puni Hari Hara Surasali manāvō.*

*Jau ei kṛpā kaṭāksanha hērē  
Tau kachhu jñāna hōi jiya mērē.*

*Brahmā Bēda ādi Mahāmāyā  
Pranavō tāhi jakta jinka jāyā.*

*Sanaka Sanātana Sanayakumārā  
Aura Sananda cāri parakārā.*

*Bālaka rūpa rahai Brahmagyāni  
Jivannukta nirāabhimāni.*

*Ādi bhakti jē Śrī Hari pyārī  
Bundava tāhi bhagati bistārī.*

*Pranavō Pāratha Prabhu kē saṅgi  
Hari samāna bapu rūpa saraṅgi.*

*Bandau cāri mukti haya sōi  
Pāvata bhagata avara nahi kōi.*

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*Eka satōka sāmīpa sohāi  
Eka sājujasārūpa kahāi.*

*Indrādika dēvatā jētē  
Mō para kripā karahu saba tētē.*

*Hōhu dayāla dasau dṛgapālā  
Grahu titha paya tata krama kālā.*

*Cāri khāni kē jē jatu prāni  
Siddha sādhu mūrakha aru gyāni.*

*Andaja svēdaja jarāēja jūnā  
Udbhija khāni e cāri bakhānā.*

*Avadha Bilāsa kathā mana māni  
Baranō tāhi dēhu mohi bāni.*

In the very beginning, I bow to my preceptor, and to Gaṇapati; then, I pray to Hari, Hara, and Sarasvatī; for if these looked at me with kindly glances, some knowledge will grow in my heart.

I bow to Brahmā, and the Vēdas, and the basic Mahāmāyā, who begot the world. I bow to Sanaka, Sanātana, Sanatkumāra, and Sanandana, the four sages.

Who knowing the Brahma, live in the guise of boys; who are bondless in this life, and who are free from vanity. Then, I bow to the basic Devotion, Śrī, the spouse of Hari, with considerable devotion.

I bow to Pārtha, the comrade of the Lord, whose body and appearance were similar to those of the Lord. I bow to the four-fold scheme of salvation, which devotees alone get, and none others.

One is Sālōkya, or attaining the same region with the Lord, the other is Sāmīpya, or attaining proximity to the Lord, the third is Sāyujya, or being one with the Lord and the fourth is Sārūpya, or being of the same appearance with the Lord. All the gods including Indra, be ye all kind to me.

Ye, all the ten regents of the directions, planets, *tithas* (*tithis*?), *paya* (?), *krama* (?) and Time, be ye all kind to me. All the creatures of the four-fold creation, *siddhas*, and the mendicant class, the foolish and the wise, I bow to you all.

*Andaja* or born initially in the form of egg, *svēdaja* or born of perspiration of the body, *jarāyuja* or born from the womb, and *udbhija* or plants, these are the four main types of creatures. I describe the story of the Avadha Bilāsa in my own way, give me voice (for it).

*Nārada Byāsa Basista bakhānā*  
*Pārāsara Sukaḍēva sayānā.*

*Bhāradvāja rikhi Bālamika muni*  
*Kasi...pa Bisvāmitra Atri puni.*

*Gautama Saunaka aura Pulastī*  
*Śaumbhari Suragura Sukra Agastī.*

*Durbāsā Bhṛgu Pivana Sudāmā*  
*Inha sabahinha kaha karau pranāmā.*

*Dhruba Prahlāda bhakti siratājā*  
*Ambarika Rupamaṅgata rājā.*

*Bali Jaḍa Bhuratu au Janaka Bidēhī*  
*Bhagati Bibhikhana Rāma sanēhī.*

*Baranau Hanūmāna dukha bādhaka*  
*Rāma bhagata sabahī sukha sādaka.*

*Araṇa Udhau Bidura samātā.*  
*Rāmānanda ādi bhae jētā.*

*Bandau gōpa gōpikā nārī*  
*Banakujana Hari saṅga bihārī.*

*Bidhu Maṅgala Jayadēva sayānā*  
*Candrahāsa Hari kē mana mānā.*

*Jinka kē hiē Rāma bisrāmā*  
*Tinku kē Lāla karata paranāma.*

*Paṇḍita jē bakatā kabirāi*  
*Aru jō kathā sunaya mana lāi.*

*Tinka sō binaya karau kara jōri*  
*Suni mama grantha dēhu jani bōri.*

*Jō kachu cūka mōhi hoi pāri*  
*Tau tumha ũjaku lāhi sudhārī.*

*Jo bigarō parakāja savārāya*  
*Te apand paratōka sudhārāya.*

Nārada, Vyāsa, Vasiṣṭha, Parāśara, wise Śukadēva, sages Bharadvāja and Vālmiki, Kaśyapa, Viśvāmitra, and Atri,

Gautama, Śaunaka and Pulastya, Śaumbhari, Suragura (Bṛhaspati), Śukra, and Agastya, Durvāsas, Bhṛgu, Pivana (?), and Sudāmā, I bow to these all.

Dhruva and Prahlāda, the crown of the devotees, Ambariṣa and king Rukmāṅgada. Buli, Jaḍa Bharata, bodyless Janaka, and the devotee Bibhīṣaṇa, the lover of Rāma (I bow to these all).

I appraise the pain-ending Hanumāna, who is a devotee of Rāma, and a means for the attainments of all the comforts. I bow to Arjuna, Uddhava, Vidura, Rāmānanda, and all others who have been devotees.

I bow to the Gopas, and the Gopikā maidens, who roamed in the groves in the company of the Lord. Lāla bows to the Moon, the Mars, the wise Jayadēva, and the Candrahāsa, the pet of Hari, the persons in whose hearts Rāma abides.

To the wise men, the speakers, the great poets, and to those who hear this story attentively, I bow to them all with folded hands, that they may not drown my book when they have heard it.

If I might have committed any mistake, you will correct it, and accept my composition. One who corrects the mistake of another, makes his place secure in the other world.

## dohā

*Gyānī guna suni kō kurai*  
*Paṇḍita karayu bicāra.*  
*. . . Lāla bhalē nahī*  
*Jhagarā karahi ki māra.*

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## caupāī

*Yā bidhi rājā rikhihi livāi*  
*Nagara Ajodhyā pahucē āi.*  
*Utima māsa devasa jaba jānā*  
*Putra iṣṭa taba jagyahi ṭhānā.*  
*Sāgara chīra jahā ārambhā*  
*Gāḍē jāe jagya kē khambhā.*  
*Badē badē muni rikhi au rājā*  
*Āe jurē jahā baḍo samājā.*  
*Bēda bihitu sāba bidhi bistārā*  
*Dāna diē kō ganaya apārā.*  
*Kausilyā Kēkaī Sumānī*  
*Bayāṭhē gāṭhi jōri nrīpa rānī.*  
*Sundara jagya bēdi mana mohai*  
*Tāpara agini dēvatā sōhai.*  
*Aura jagya samagrīhi sājā*  
*Tē bahutai tē bayāṭheu rājā.*  
*Pañca ratuna habi gabi hai jētā*  
*Pañcāmṛta sāmīdhu samētā.*  
*Patra puhupa phala basuna anēkā*  
*Patra dhāta gandha bibidhi bibēkhā.*  
*Mōṭi mūgā kanaka anūpā*  
*Pañca ratana ēi cuni rūpā.*  
*Tila jau dhāna ghīva guḍa lēi*  
*Khīra supāri hēma draba ēi.*

Who would bother himself with the qualities of a wise man? Pandita alone ponders over these . . . it is not good . . . either to quarrel or to make a fuss over it.

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Thus, the king, accompanied by the sage, reached the city of Ajodhyā; when he knew the month and the day to be auspicious, he commenced the performance of the sacrifice, *Putresṭi* (for obtaining a male issue)

Where the sea of milk began from, he fixed the pillars of the sacrifice. In that great congregation, all the great saints, sages, and kings assembled.

The king performed all the rituals as commanded by the Vēdas, and he gave alms to such a great extent that none can make a correct estimate of it. The king sat with his queens, Kauśalyā, Kēkayī and Sumānī (Sumitrā), having tied the ends of his garment to the garments of the queens.

The beautiful platform of the sacrifice attracted the mind; Fire-god was beautifully placed over it. The king had collected also the other constituents of the sacrifice in large quantities, and with these, he sat (to perform the sacrifice).

His collection consisted of *pañca-ratana* or the five gems, oblations, *gavya*, i.e., the products of the cow, the *pañcāmṛta* (mixture of milk, sugar, butter, curds and honey) fuel for the sacred fire, leaves, flowers, fruits, various kinds of garments plates of metals, and many varieties of perfumes.

He collected pearls, coral stones, unique gold, (rubies) and silver, which constitute *pañca-ratna* (five jewels). Black sesamum, barley, paddy, clarified butter, with molasses, milk and areca-nuts, all these constitute the golden ingredients.

*Dūdha ghīva dadhi madhu guḍa lahiē*  
*Ambṛta pāca nāma eha kahiē.*

*Gōhara mūtra gaū kē hōi*  
*Dūdha ghīva dadhi gabi kahi sōi.*

*Āvāhana kari kari jo bolāē*  
*Pūjā lēna dēvatā āē.*

*Bājā bajata bibidhi cahu vōrā*  
*Manu pāvasa gājata ghana ghōrā.*

*Sāthē sāta saekarē rāni*  
*Gāvata gīta kōkilā bāni.*

*Nācata naṣi bhāi maga thāḍhī*  
*Dāmini sī damakata duti bāḍhī.*

*Thaurā thaurā guni jana lie bājā*  
*Gānata rāga nīrta kari sājā.*

*Bipranha Bēda paḍhō aru gāē*  
*Mānahu Bēda dēha dhari āē.*

*Rājā tahā bhaē Daśāvantā*  
*Muni Bakīṣṭa rikhi Śrīngī santā.*

*Aura sabai muni sākala lēhi*  
*Vai dou hōma tapasa saba dēhi.*

*Jagya rucchu caudaha niḥpāpā*  
*Tinku kō jagya bhītara lai thāpā.*

*Brahmā Bisna Rudara tahā sōhai*  
*Indra Kubēra Candramā mōhai.*

*Sūraja Pāvaka aa Dṛgapālā*  
*Bidyādhara Gandharba bisālā.*

*Lōkapāla aru Baruna Ganēsa*  
*Apa āpana disu bayuṭha sudēsa.*

*Puruba Indra Agini aṅganēē*  
*Darchina Jama nairitu Racha sēē.*

*Pachima Baruna bāehyan Bāyū*  
*Uttara bayuṭha Kubēra sohāyū.*

Take milk, clarified butter, curds, honey, and molasses these are called *pañcāmṛta*; and if the mixture consists of the refuse of the cow, its urine, its milk, its clarified butter, and its curds, it is called *gavya*.

The deities who had been invoked, came to accept the offerings. In all the four directions, various kinds of instruments were being played upon, as though in the rainy season. heavy clouds were thundering.

Seven hundred queens together were singing songs in the note of the cuckoo. The nautch-girls, in the course of dancing, paused in the passage and the increased glow of their persons shone like lightning.

At places, skilled masters with the accompaniment of instruments, sing various melodies, that are being supplemented again by dance. The Brāhmaṇas chanted Vedic hymns in such a manner as if the Vēdas themselves had appeared in person.

There happened to be king Dasavanta (Daśaratha) and sages Vasiṣṭha and Śṛṅgī. While these latter performed the sacrifice, other sages took the charge of offering oblations, warming their body.

The fourteen spotless protectors of the sacrifice were brought in and put in position. Brahmā, Viṣṇu and Rudra were present there, and Indra, Kubēra and Moon-god attracted the attention.

The Sun-god, the Fire-god, and the rest of the regents of the several directions, and the great Gandharvas, Vidyā-dharas, and the Lords of the (fourteen) worlds, and Varuṇa and Gaṇeś'a, everyone sat in his proper place.

In the east was seated Indra, in the south-east, Fire-god, in the south, Yama, in the south-west, Rakṣas (the demon who is the regent of that direction), in the west, Varuṇa, in the north-west the Wind-god and in the north, Kubēra.



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*Īsānē Śaṅkara sukhadāi**Brahmā sarga Śekhā bhāna pāi.**E drigapāla nāma dasa āē**Puni navagraha bayathē jahū pāē.**Jehi jehi thāura dēratā bhākhē**Tāha tāha bipra Bēdovā rākhē.**Jai joi nāma dēvatā hōi**Biprahi nāma dharata gae sōi.**Dēvanha kē ruci kō jo ahārā**Dēla gaē tinha kō byauhārū.**Kēsuri candana phūlanha pūjē**Hōhi prasanya kṛtāratha dūjē.**Sila chāmā khaṭa karmanha māhi**Tē sabu brāhmana tūhala karāhi.**Paḍhai paḍhāvai dei aru lēi**Jagya karai karavāvai jēi.**E khatu karma bipra kē hōi**Jāmaha ē khaṭakarami sōi.**Putra sōi jō Bēdu bakhānai**Gāetṛi japa tupa brata thānai.**Athvā Bisua bhagata jō hōi**Tā brāhmana sama aara na kōi.**dōhā**Candana phūlai ūkha phala**Khāḍa barai pai māhi.**Lāla bipra puni Bisnubā**Tā sama tula kou nāhi.**caupāi**Hōma karata santuṣṭa hutāsana**Bhāē prasanya jo putra prukāsana.**Dibya rūpa pāvaka adhikāi**Jagya purukha pragatē jaha āi.*

In the north-east was seated the auspicious Śiva Brahmā was given the heavens, and S'ēṣa, the earth. These ten regents named (above) came. Then the nine planets sat where they were offered seats.

Wherever I have named deities, at each of those places Brāhmaṇas were seated, who had knowledge of the Vēdas. Whatever were the names of the deities, the same were given to those Brāhmaṇas; whatever food was especially liked by those deities, the same was offered to these.

They were worshipped with saffron, sandalwood-paste, and flowers; they were pleased, and also grateful. Such Brāhmaṇas as performed their six-fold duties with a good disposition and with forbearance, were appointed to serve them.

Studying, teaching, giving (charity) and taking (it), offering of oblations, and helping others in performing sacrifices, these are the six-fold duties of a Brāhmaṇa. One who possesses these qualities is called a *satkarmī*.

The same is the son who propounds the Vēdas, who repeats Gāyatrī, and who engages in invocations and penances, or else who is a devotee of Viṣṇu. None is equal to such a Brāhmaṇa.

Although the sandal-tree may bear blossom, and the sugarcane may bring forth fruits, or sugar may burn in water, there is none equal to a Brāhmaṇa who is devoted to Viṣṇu.

When offerings were thrown in the sacred fire, the deity who had the capacity to bestow upon one an issue, was pleased. Sacrifice appeared there with a divine appearance which was accentuated by the fire around him.

*Adbhuta rūpa agni maha rājai*  
*Kanaka thāra dou. hātha birājai.*  
*Tā maha sundara khīra ahārā*  
*Lēhu tēhu kahi hātha pasārā.*  
*Muni rikhi uṭhi ādara kai lieū*  
*Ubhai bhāga kari rājahi dieū.*  
*Śīsa caḍhāe liē nripa rānī*  
*Dhanya dhanya rikhi kahi muni bānī.*  
*Pūrana jagya bhayō jaba jānā*  
*Dīnha dacchinā kari sanamānā.*  
*Bhūmi bhōga bahutai diyo grāmā*  
*Pāe parai saba kē nripa bāmā.*  
*Āju lhaē saba kāja hamārē*  
*Āvata hī rikhi pāe tumhārē.*  
*Bipra kṣpā kari āvahi jākē*  
*Pūrana hōe manōratha tākē*  
*Jā ghara bipra dharai pagu āi*  
*Tā ghara kīrati hōi baḍāi.*  
*Bipru prasāda Indra bhue lōgū*  
*Bipra prasāda putru dhanu bhōgū.*

*dōhā*

*Bānitā basana sugandha au*  
*Bhōjanu gīta jo pāna*  
*Mandira bājī Lāla kahi*  
*Āṭha bhōga ehi jāna.*

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*dōhā*

*Dhōṭī bastī navalakā*  
*Gujakara nēṭi jāna*  
*Bhāthī sōdhanu dēha kē.*  
*E khaṭakarma bakhāna.*

His unique appearance shone in the fire; gold-dishes looked pretty in both of his hands, and in those dishes, there was good-looking *khīra* (a preparation of milk). He stretched his hands with the cry, "Take this, take this!"

The sages stood up and accepted it with veneration, and having divided it into two, they offered it to the king. The king and the queens placed it on their forehead and accepted it, and the sages declared, "Blessed are the king and the queens!"

When (the king) knew that the sacrifice was over, he honoured (the Brāhmaṇas) and gave them presents. He gave them many villages to enjoy the blessings of the earth. The queens placed their heads at the feet of all the guests, and said,

"Today, all our desires have been fulfilled, when, sages, your feet came to this place. In whosoever house the Brāhmaṇas kindly come, his desires are fulfilled.

"In whichsoever house the Brāhmaṇas come and place their feet, that house is highly praised (by all). By having pleased the Brāhmaṇas, they have (in the past) become Indra, and by having pleased the Brāhmaṇas they have been blessed with issues and riches."

Maidens, clothes, perfumes, food-stuff, music, drinks, palaces, horses, know these to be the eight-fold blessings, says Lāla.

*Dhūti, basti, navalakā, gajakara, nēti*, and *bhāthi* these are said to be the six processes of bodily purification.

## caupāī

*Nēti dōri nāsikā pōvai*  
*Dhōti basana nīla mala dhōvai.*  
*Navulī nala phērai ju uṭhāi*  
*Udara madhya gura tē lakhi pāi.*  
*Bhāthi karai nāka sura aise*  
*Dhavai sanāra dhātu kaha jaisē.*  
*Aicui ēka ēka svara chūḍai*  
*Ati hī bēgi bēgi hāsi māḍai.*  
*Bastī mūla dvāra jala karakhai*  
*Gajakuranī gaju jyau jala barakhai.*

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*Abu sunu prānāyāma bakhānau*  
*Jōga grantha kē mana mata ānau.*  
*Sādhai sādhu jōga jau kōi*  
*Rahai dēsa jahā dunda na hōi.*  
*Sadū subhaccha rahai tā ḥaurā*  
*Dharamarāja kaha dhāvana daurā.*  
*Rākhai saṅga ēkaī evā*  
*Sārati samujhi karui saba sēvā.*  
*Rahai jāe ēkānta bicārī*  
*Jahā nahī bahutai nara nārī.*  
*Chāḍai saba jatijāla samētā*  
*Rahā sumatḥa suṭhi dvāra sakētā.*  
*Nahi atī nīca nahī atī ūcā*  
*Āsana saina bhūmi kara sūcā.*  
*Prathumahi kusa tāpara mṛga-chālā*  
*Puni kambala ūpara rudramālā.*  
*Ati kōmala sama ruci sukhadūi*  
*Padumāsana baiṭhē mana lāi.*

*Nēṣi* denotes that process in which a rope is passed through the nose; *Dhōṣi* denotes that in which (the outlet for) the filth is washed with a blue cloth; *Navali* denotes that in which the intestines are moved in the belly—one sees this latter with the aid of a preceptor.

*Bhāṣhī* denotes that in which such a sound is produced by the nostrils as is produced by the goldsmith in the course of blowing the metal. The inhalation should be done by one nostril, and the exhalation by the other. This should be repeated in quick succession, and with a laugh.

*Basṭi* denotes that in which water is passed through the anus. *Gajakaranā* denotes that in which water is blown like an elephant. Now I describe the *prānāyāma*, hear the same. I now recollect the opinions of the treatises on *yoga*.

When a mendicant performs *yoga*, the land becomes free from strife. In that land, good eatables are always available, and messengers of Dharmarāja are always on tour in that land.

He (the *yōgī*) should keep only one person with him, who may render all sorts of services befitting the requirements of the ascetic. The ascetic should make his abode in a secluded place, which may not be frequented by men or women.

He (i.e., the ascetic) should renounce everything with its train of cares. He should live in a *maṭha* which should have a narrow opening. He should sit and sleep on the ground (which should be) neither at a very high level nor at a very low level.

He should first prepare a bed of Kuśa-grass, thereon he should spread the skin of a deer, and again thereon, he should spread a woollen carpet. He should wear a rosary of Rudrākṣa (probably in the neck). Thus, having prepared a very soft, even and comfortable seat, he should sit in the posture of the lotus (*Padmāsana*), with a centred attention.

*Uṭhi baiṣṭhē ita uta nahi ḍolai*  
*Bula nahi karahi bahuta nahi bōlai.*  
*Kaṭi aru grīva sīsa sama rākhai*  
*Nāsā agra dṛiṣṭi abhilākhai.*  
*Sūchama kachuka rākhi mukha āgē*  
*Dēkhai tāhi palaka nahi lāgē.*  
*Jaba lagi naina saḷala bhari hōi*  
*T'rāṣika dhyāna kahata hai sōi.*  
*Agya nāsa racchā kari tana kē*  
*Ṭikā karai kapaṭa taji mana kē.*  
*Jagyu dāna japa tapa bratu pūjā*  
*Hōma pāṭha saradāḍiku dūjā.*  
*Jōgu dhyāna au dānahu diē*  
*Nihphala hōhi tilaka binu kiē.*  
*Prānāyāma karai tehī ṭhaurā*  
*Aicai pavana dāhinē vōrā.*  
*Īṅgalā piṅgalā karai bicārā*  
*Bōē dāhina nākē dvārā.*  
*Īṅgalā piṅgalā sukhama nārī*  
*Nāsā madhya rahata sukhakārī.*  
*Dakṣina puṭa nāsā svara jānā*  
*Tāhi piṅgalā kahata suyānā.*  
*Bōē itā jāniē sōi*  
*Madhya sukhamanā nārī hōi.*  
*Tinha kē tīni dēvatā gāē*  
*Sūraja Candra Brahma tāhe chāē.*  
*Enha kō bhēda gurū sō jānuī*  
*Jōtakha saguna sabai pahicānuī.*  
*Bhinna bhinna jan kahau banāi*  
*Bātaḥi bāta grantha baḍhi jāi.*  
*Khoḍasa bēra pranau mana māhi*  
*Pūrata japai adhika kaoku nāhi.*

He should sit with his chest forward. He should not roam here and there. He should not apply excessive physical force (in doing the *prāṇāyāma*). He should not talk much. He should keep his loin, neck, and head in a straight line ; and he should concentrate his vision on the tip of his nose.

Placing some subtle thing in his front, he should constantly gaze, without letting his eyelids fall, till the eyes are moisted. This is called *Trāṭika* meditation.

The tip of the nose protects the body. Having done away with mental deceits, he should place the mark on his forehead. Sacrifices, charity, invocations, penances, fasts, worships, oblations, reading of sacred texts, observing the second day of *Śarada* and other seasons,

Practising of *yōga*, meditations, and giving of alms, all these are fruitless without having made a *tīlaka* (the mark). There he should practise *prāṇāyāma*. He should inhale by the right nostril.

Through the left and the right nostrils, he should respectively meditate on *Īṅgalā*, and *Piṅgalā*. *Īṅgalā*, *Piṅgalā*, and *Sukhamā* (*Suṣumṇā*) are the relief-giving veins which are found in the nose.

The sound that is produced in the right nostril is called *Piṅgalā* by the wise ; similarly that produced in the left nostril is called *Īlā*. In the middle is located the *Sukhamānā* (*Suṣumṇā*) vein.

They are said to be ruled by three deities respectively ; the sun-god, the moon-god, and *Brahmā* are ruling there. When distinctions between these are known with the help of a preceptor, the sciences of astrology and of omens become known.

If I describe the various aspects (of the *yōga* system), the dimensions of the book will easily increase. (Therefore I am brief here.) He should utter the *praṇava* sixteen times in his heart. Having done this he need not utter it any more.



*Rākhai mūdi pavana nahi jāi*  
*Causaṭhi mantra japai taba tāi.*  
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*Bāe svara chāḍai taba sōi*  
*Bēra batisa mantra japu hōi*  
*Aicai pavana so pūraka kahiē*  
*Rākhai rōki so kumbhaku lahi*  
*Chāḍai tāhi so rēcaku jāni*  
*Tāsō prānāyāma bakhānu.*  
*Mantra sahita tehi kahata sagarbhā*  
*Binā mantra soi jāni ugarbhā.*  
*Rākhai āni prāna bhū māhi*  
*Tṛkuṭi dhyāna kāla bhau nāhi.*  
*Prānāpāna karai gatirōdhana*  
*Prānāyāma sōi aghaśōdhana*  
*Sanē sanē sādhai ehi bhōṭi*  
*Karu abhyāsa devasa uru rāṭi.*  
*Pūrata tajata rōki jaba dharai*  
*Pañca sāta rasa rasa saba karai.*  
*Jaisē nayā ghōra gaja hōi*  
*Dauraba cāla sikhāvai hōi.*  
*Ekahi bēra karai haṭhu ṭhāni*  
*Sō jōgī rōgī hoe jāni.*  
*Prāna apāna bāyu samu dhārui*  
*Nāsā madhya madhyu vañcārai.*  
*Mana aru pavana tṛkuṭa kari mēlā*  
*Rahai unamanahi dhyāna akēlā.*  
*Jōgī jahḍ karai niya bāsā*  
*Dēkhai parama jōti parakāsā*  
*Anahada sunai jōti mana lāvai*  
*Ajapā japai baturi nahi ōrai.*  
*Kāla karina ki kāṭai phāsi*  
*Sō jōgī kahiē abināsi.*

He should keep his mouth closed, so that the breath may not escape, and by that time he should utter the spell (of *pranava*) sixty-four times. Then he should leave the breath by the left nostril, covering a time occupied by thirty-two repetitions of the spell.

The process of inhaling is called *pūraka*, that of holding the breath, *kumbhaka*, and that of exhaling, *rēcaka*. These constitute what is known as *prāṇāyāma*.

When the *prāṇāyāma* is accompanied by spells, it is known as *sagarbha*. When it is devoid of spells, it is known as *agarbha*. The ascetic should store up his vitality in the eye-brows. By the meditations of the *tṛkuṭi*, there is no fear of death.

If one controls the movements of *prāṇa* and *apāna* (two of the life-winds) the same is *prāṇāyāma*, which is a purifier of sins. It ought to be gradually practised thus. It should be repeated day and night.

When inhalation, exhalation, and holding of breath are being practised, they ought to be done each five or seven times. They ought to be done slowly, as one (slowly) teaches a rough horse or elephant the art of galloping or trotting.

If one does it in one stretch by force, know the same ascetic to have become sickly. One should hold the life-winds *prāṇa* and *apāna* in equal quantities, and he should cause them to flow in the nose.

Having brought together the mind and the life-winds in the *tṛkuṭi* he should remain in a detached mood, with a centred meditation. Where the ascetic has made his abode, there he sees the dazzling ray of light.

One who hears the *anahada* (S. *anāhata*) sound, and concentrates his mind at the ray of light, and utters the unutterable and does not come back, and who breaks the tie of *Kāla* and *Karma*, he should be called an immortal ascetic.

*Dina dina mana tana mē bilamāvai*  
*Rākhai rōki rōki jāha dhāvai.*  
*Tana cañcala tau cañcala pavanā*  
*Pavana capala tē mana kō gavanā.*  
*Mana kē catē bindamu cali jāi*  
*Binda catē bahu buddhi nasāi.*  
*Buddhi gaē hoe sabai bigārā*  
*Nityānitya bibēka bicārā.*  
*Bayathē hāraka aṅgula bāi*  
*Nikasai dasa bhītara kō jāi.*  
*Dvai dvai aṅgula tūtata svāsā*  
*Tā tē hōta dēha kō nāsā.*  
*Sōvatu calata aṭhāraka jāhī*  
*Causaṭhi dhāvata mīthu(na)nha māhī.*  
*Sādhana pavana jōga karu ēi*  
*Rākhai rōki jāna nahi dēi.*  
*Sō jōgī jivai bahu kālā*  
*Dēkhai Lāla jagatu kē khyālā.*  
*Halukā alapa ahāra karāi*  
*Bhūkhahi marai na pōṭa bharāi.*

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*Ābila lavana khaṭāi chālai*  
*Kēvala dūdha bhāta maha mēlai.*  
*Jāgata rahai na bahutai sōvai*  
*Baiṭhā rahata nu phiratahi khōvai.*  
*Rākhai bīda jatana kari lēi*  
*Apanē jāna jāna nahi dēi.*

dōhā

*Kaḍuka kalaha maithuna suena*  
*Tṛsanā bhōjana sañca*  
*Ghaṭai ghaṭāē Lāla ē*  
*Baḍhai baḍhāē pañca.*

He should, day by day, pay his attention to the body, and hold it back when it goes elsewhere. When the body is tremulous, the life-winds will be unsteady, and by the life-winds being unsteady, the mind will be roaming (from one object to another).

By the mind being unsteady, the *bindu* or the seminal fluid begins to move, and by the moving of the seminal fluid, the intellect considerably diminishes. By the vanishing of the intellect, everything goes astray, and especially the power to distinguish between the eternal and ephemeral is lost.

The life-wind diminishes by twelve *āṅgula* (the thickness of a finger) by remaining seated, when you inhale, it diminishes by ten, and when you break your respiration, each time you lose by two. Therefore, the body perishes.

During sleep and during walk, it diminishes by eighteen, and by sixty-four in the course of running and in the course of sexual union. Therefore, you should perform this kind of *yōga*, i.e., of controlling the life-winds. You should hold them and not let them go.

Such an ascetic lives a long life and sees the movements of the world. He should eat very light food, and that also in a small quantity; neither should he starve, nor should he fill his belly.

He should keep away the acid, the saline and the sour food; he should eat only milk mixed with boiled rice. He should (generally) keep awake, and should not sleep much. He should (generally) remain seated, nor should he lose by loitering. He should preserve the seminal fluid with care, and should not lose it in his knowledge.

Ring-worm, quarrel, sexual union, sleep, desire for eating, and storing these five become less by lessening and increase by increasing.

## dōhā

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*Nripa kaha asa āgē bhaē*  
*Dātā ṛā jaga māhi*  
*Lāla putra ehi bidhi diē*  
*Tinha mē hamakō āhi.*

## canpāi

*Aurau sunahu (?) jasa jākō*  
*Śiva ausīna nāma rahō tākō*  
*Jagya bahuta kīnhē tehi rājā*  
*Padabī tēhu Indra kē kājā.*  
*Karau na dāna kari dēva kahāvai*  
*Sau jaga bhaē Indrapada pāvai.*  
*Anta jagya rahe karata bhūālē*  
*Bhau tehi dēkhi Indra kahu jvālā.*  
*Liē Bṛhaspati gurahi bolāi*  
*Hamari anta avasthā āi.*  
*Jōrē hātha dīna hoe bhākhā*  
*Jau bala hōi kachū tau rākhā.*  
*Suragura kahata calē tahā jāi*  
*Jagya karata tehi dēhi digāi.*  
*Rājā dayāvanta suni ata hī*  
*Jiva dayā kachu karata hai tatakī.*  
*Mai kapōta hoi calata hau āgū*  
*Tuma saiyāna pāchu hoi lāgu.*  
*Parihau jāe sarana so daihai*  
*Mārata mōhi bacāe so laihai.*  
*Taba tai kahu cha bhucchu hamārā*  
*Rājā dēhu na karaba bicārā*

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*Pucchī hōi dōu uṭhi dhāyē*  
*Rājā jugya karata taha āē*

## P. 281.

The king says, "In the past, such generous men have been in this world, that they have given their sons in this manner. What am I amongst them?"

Hear more about him. His fame was . . . His name was Śiva Ausīna. That king performed many sacrifices with the object of attaining the office of Indra.

(He said to himself), "I do not give alms. One who gives alms is called a deity, and by performing a hundred sacrifices, he attains the office of Indra. (The king with this idea commenced the series of sacrifices.) While he was performing the last of the series, Indra saw it, and was inflamed (with rage).

He summoned his preceptor, Bṛhaspati, and said, "The end of my life has arrived." And with joined hands and in a suppliant mood he requested, "If you have any power, do protect me."

The preceptor of the deities said, "Let us go there, and while the king is performing the sacrifice, let us move him (from the path of virtue). I have heard that he is of an extremely kind disposition, and that whenever any being asks him his protection, he is generous to him (in offering the same).

"I am leading you in the guise of a dove, and you follow me in the guise of a hawk. I shall fall before him (when chased by you), and he will offer me his protection, and will save me from death."

"Then you would say, 'This is my food. King, you should hand it over to me, without any hitch.' In the guise of birds, then, they both leapt up, and flew to the place where the king was performing the sacrifice.

*Jhapati saiyāna kapōta girāvā*  
*Rājā kē kōchē maha āvā.*  
*Tākō dēkhi dayā jivū āi*  
*Racchā kiyo liyo hiyu lāi.*  
*Kahai saiyāna nṛpati taji dēhū*  
*Bhaccha āju pāyō mai ēhū.*  
*Ehu ahāru pāvai tau karihai*  
*Nā tau pañca jīva hama murihai.*  
*Mārai pañca ēka kī racchā*  
*Ehu kaho kauna dharma hai acchā.*  
*Rājā kahai aura sabu sajihai*  
*Suranāgatu āē nahi taji hai.*  
*Ēka vōra suba dharamahi kijai*  
*Ēka vōra jīva dānahi dījai.*  
*Jīva dayā bahu bhāti bakhānā*  
*Māsa uhārī ēka na jānā.*  
*Dīdhu mata jāni saina usu bhākhē*  
*Apanō māsu dēu ehi rākhē.*  
*Arē saiyāna bhalō kahi ētō*  
*Dēhau māsu māgu cahai jētō.*  
*Kāheko adhika lēba hamu rājā*  
*Dēhu kapōta samāna so kāja.*  
*Rājā mana utasāhu baḍhāvā*  
*Apanū māsu utāri caḍhāvā.*  
*Līni churā.....jyāu chōlē*  
*Rāmu Rāma kahi saba tahā tōlē.*  
*Taba taha garu kapōta hoi baisā*  
*Palarā adhika adhika hoi taisā.*  
*Brahmā Bisna Rudra tahā āē*  
*Dēva danuja muni dēkhanu dhāē.*  
*Chīli chāli nṛpa māsu caḍhāvā*  
*Dēkhi dēkhi saba acaraju pāvā.*

The hawk pounced upon the dove, and brought it down. The dove fell into the lap of the king. Seeing the plight of the dove, the king felt compassionate. He offered it his protection, and clasped it to his heart.

The hawk says, "King, leave this dove, for only today I have got my food. After I have got it, I will satisfy my hunger ; otherwise five lives including mine, will perish.

"You hereby kill five, and save one. Tell me, what good you are doing by saving the dove." The king said, "I will do everything, but I will not leave one who has sought my protection."

"Place at one end (of the scale) all the virtuous deeds you do, and at the other end the saving of one life (and both will weigh equal). Kindness to the creatures has been praised in various terms, none of which are known to the flesh-eaters."

Knowing the king to be firm in his determination, the hawk said, "If you protect this dove, give me your own flesh." The king said, "You have well said, I will give my flesh however much you may ask for."

The hawk said, "Why should I ask for more? Only give me flesh equal to the weight of the dove, and that will do." The king gathered courage and began to weigh his own flesh.

As soon as he took up the knife to take out flesh from his body, every one present there exclaimed, 'Rāma, Rāma!' On the scale, the dove sat, having become abnormally heavy, and the pan of the scale sank and sank, every time becoming heavier and heavier.

Brahmā, Viṣṇu and Rudra came over there: the deities, the demons, and the sages ran to see (what was going to happen). The king placed his flesh on the pan, having removed it from his bones, and everyone was struck with surprise when he saw it.



*Asa kō aura karai kina kīnhā*  
*Yā bidhi tana kāhū nahi dīnhā.*  
*Jā tana sō tana lagē anēkā*  
*Asva gaja nara kō karai bibēkā.*  
*Jō tana bahuta tapani tapi pāyō*  
*Sō tana para tana lāgi gavāyō.*  
*Jō tana bahuta jatana kari rākhō*  
*Rāja dēha durlabha bhai bhākhō.*  
*Bhūkhana basana aragajā lāgā*  
*Sō tana nṛpa tṛna sama kari tyāgā.*  
*Sundara tana jāsō sukha mānī*  
*Banītā bahuta rahata lapuṭānī.*  
*Gārī dēhi risāe risāi*  
*Kaikai tōhi kavana mati āi.*

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*Marō Maithirā duśa kaṭhōrī*  
*Srāpahi tāhi āguri kari phōrī.*  
*Jinha kē Rāma lagē anabhāē*  
*Tinha apanō paratōka nasāē.*  
*Rāmahi bana enha dīnhā hōi*  
*Aganahi kahana lagē saba kōi.*  
*Srāpahi pasu pañchī sira tarahū*  
*Rōvana marana karai gharabarahū.*  
*Chapaṭāhi jimi jala binu mīnā*  
*Ucharahi mīna hōhi jala hīnā.*  
*Sajjana sukhada mitra rahe kōi*  
*Girē pachāra khāe suni sōi.*  
*Hinahināhi ghōrē dukha karahī*  
*Naina nīra bhari bhari giri purahī.*  
*Rāmahi jāta dēkhi pachatāē*  
*Hāthinha tōri jājira bahāē.*

Who else would do it? Who else has done it? Nowhere has anyone given his body in this fashion, the body with which are attached so many other bodies, like those of horses, elephants, and men—who can count them?

“The body which was obtained after having done many penances, the same body the king spared for another body. The body which you keep with such a great care, and say that it is very difficult to attain the body of a king.

“And the body which was covered with ornaments, and clothes, and which was smeared with perfumed pastes, the same body the king gave away like a blade of grass.

The beautiful body from which numerous maidens derived pleasure, and therefore they clung to it. (Hereafter something seems to have been missed).

They in anger call Kaikēyī by evil names and say, “Kaikēyī, what didst thou think?”

“May extremely wicked Mantharā die!” They curse her by twisting their fingers. They said, “They, whom Rāma was not dear, have lost their heavens.”

Pointing to Agana(?), everyone began to say, “This must be the man who sent Rāma to wilderness.” Animals, birds, stones (‘Sirā’?) and trees, all curse (Kaikēyī), and even the houses wept and lamented.

They were restless like the fish without water, as the fish toss up and down when water (of the tank) diminishes. There were gentlemen who were friends; when they heard the news, they fell aback.

The horses (of the king’s stable) neighed and wept; they filled their eyes with water and fell down. When the elephants saw Rāma going (to the wilderness), they felt their helplessness; they broke the chains away.

*Dārahi dhūri sīsa gaja dhūnī*  
*Jiyaba Rāma binu bāta bihūnī.*  
*Kalasā dhajā na dhīraje dharahi*  
*Mahalanka para tē giri giri parahi.*  
*Thaura thaura murachala bhakarānā*  
*Girē kōṭu Rāmahi gae jānā.*  
*Linha jaha sunē tuhā tē daurē*  
*Kau rathu kau paga kau cadhi ghōrē.*  
*Panthahi rōki rōki rahe thādhe*  
*Calana na dēhi mōha ati bādhe.*  
*Keu dē kṛyā paraga jau daihau*  
*Māri hamahi āgē taba jaihau.*  
*Keu mahārājahi kahi samujhāi*  
*Rāmahi ajahu phēri lehu jāi.*  
*Parajā pañca Rāma sāga jaihai*  
*Kāpara umala Bharata nṛpa kaihai.*

*dohā*

*Lāla subhaṭa sēvaka kahai*  
*hōē kōu mahārāja.*  
*Hama na johāraba Rāma binu*  
*rājai kīnha akāja.*

*caupāi*

*Dāsī dāsa kahai binu Rāmahi*  
*Aba kō aura sabbhārai kāmahi.*  
*Godhata padhata rahe dēta jo tētē*  
*Taji taji kāja calē saba tētē.*  
*Bhicchuka gunī kahai kahā jāiē*  
*Rāma somāna dāni kahu paiē.*  
*Lāgata āju Ajōdhyā kaisī*  
*Sūna masāna bhayāvana jaisī.*

They, excessively, threw dust on their heads, and said that it was untrue to think of living without Rāma. The jars and banners could not remain unmoved. From the (tops of the) palaces, they fell down.

At various places the *chaurī* came down, and the boundary-walls of the city fell down when they knew that Rāma had gone to wilderness. Whoever heard the news, he ran from the place where he was, either on a chariot or on foot, or again on the horse-back.

They barred the passage, and would not allow Rāma to proceed, so greatly they were feeling (his departure). Some swore, "If you move a pace on, you will first kill us and then go forward."

Some requested the king, "Do bring Rāma back, even today, for the subjects and the gentry will go with Rāma, then, over whom will Bharata reign?"

The bolder of the servants said, "Whoever may be the king, we shall not bow down to any one except Rāma. It is the king who has done the mischief."

The maidservants and the servants said, "Without Rāma, who can take the management (of the state) in his hands?"

All those who were (doing any business) either making vessels, or reading, or were giving, or were taking, left their business and went to the spot.

The beggars and artisans said, "Where are we to go now? Where would we find a man as generous as Rāma. Today, Ajodhyā is looking as lonely and as dreadful as the cremation ground."

*Keu kaha rāti dēkhi kama sapanā  
 Ghara taji taji sabahi calē apanā.  
 Khāna pāna sāhana sudhi bisari  
 Paradē rahata nāri sou nisarī.*

P. 284.

*Rājā parē sōca kē sāgara  
 Rānī sabai bhai dukha āgara.  
 Jūānī ēka Basista sayānā  
 Rāmahi kahū gaē nahi jānū.  
 Sarajū birahini bhai dukha mānā  
 Rahi gai bahatē nīra jhurānā.  
 Thakē gañju kaṭarā bājārā  
 Uṭhi gai banika bhai haṭatārā.  
 Sabakē sōca sōga bhae ēhī  
 Rahihai kavana bhāti Bayadēhī.  
 Sahasanha laccha sakhī mē khēlī.  
 Kaisē bana Siya rahaba akēlī.  
 Keu kahai Rāma rahana kē nāhī  
 Sitahi bhalā chāḍī jati jāhī.  
 Burajai sūsu kahai samujhāī  
 Sitā rahu gharahi jani jāī.  
 Kā jō Rāma pūta bana jaihai  
 Kusala chēma bēgē phiri aihai.  
 Jāta hai chāḍī bāpa aru maiyā  
 Tē kā kahahi rahaigē bhaiyā.  
 Dēsa bidēsa jāta hai kēū  
 Tiya saṅga phirata kā tēū.  
 Sitā kahati māe sunu bātā  
 Tiya ko jīva pati kīnha bidhātā  
 Jenha patibrata nēma kari līe  
 Tē pati binu kaunē bidhi jiē.  
 Sēvā karai sadā rahai saṅgā  
 Agyā kabahu karai nahi bhaṅgā.*

Some said that they had dreamt in night that every one had left his home (and accompanied Rāma), that he had forgotten eating, drinking and bathing. Even the ladies who were in *pardah*, left *pardah* and came out.

The king was amidst the sea of cares, and all the queens had become abodes of misery. There was one very wise man Vasiṣṭha who did not think that Rāma had gone elsewhere.

The Sarayū became deserted and felt the departure. Her water evaporated while she was flowing. The quarters, the streets, and the markets of the city looked worn and weary. The businessmen had departed and there was a complete strike (*kartāl*) in the city.

Everyone was lamenting, "How would Vaidēhī stay there? She has played amidst thousands of tens of thousands of playmates, how will the same Sītā live there alone?"

Some said, "Rāma is not going to stay there. It would have been better if he had left behind him his wife Sītā." The mother-in-law of Sītā forbade her (from going to the wilderness) and said, "Sītā, stay at home, and do not go (with Rāma)."

"How does it matter if my son, Rāma, goes to the wilderness? He will soon come back safely. He is going (to the wilderness), leaving his father and mother; vainly do they say that he will stay there.

"When somebody goes to a foreign country, does the wife also accompany him to that land?" Sītā says :

"Mother, hear me. For the wife, the Maker has made her husband her very life-spirit.

"A lady who has taken the vow of *pātibrata*, how can she live without the husband? She should always serve him and keep his company, and she should never disobey him.

*Pārabatī Lachamī Brahmānī*  
*Piya kē aṅgahi māha samānī.*  
*Pati kē aradha aṅga rahai sōi*  
*Aradhaṅgi kahiyata kinha kōi.*  
*Jajña dāna tīrathahu Purānā*  
*Banitā sāga lai karaba bidhānā.'*  
*Rānaprasta gṛhastha āsramā*  
*Banitā hī sō rahata hai dharamā.*  
*Rāma calata Siya cati sabhāgi*  
*Jaisē chāha saṅga hī lāgi.*

*dōhā*

*Pṛtama saṅga banabāsa bhala*  
*Sahaba sīta bhala ghāma*  
*Lāla piyārē piya binā*  
*Indratōka kehi kāma.*

*Sukula paccha kī pañcamī*  
*Phāguna māsahi jāna*  
*Kiyē payāna Avadha tē*  
*Lāla gamana mana māna.*

Pārvatī, Lakṣmī and Brahmanī, all are one with the body of their respective lords. They live in the half of the body of their respective lords. Does not everybody call them '*ardhāṅgī*' or occupying half the body (of their lord)?

"It is enjoined (by the scriptures) that sacrifices, charity and visits to holy shrines should be done in the company of the wife. *Vānaprastha* and *Gṛhastha* stages of life are maintained with wife."

With the departure of Rāma, Sītā also made her departure as the shadow goes side by side (with the object).

Exile is a blessing (to a lady) when her lord is with her whether it is cold or it is sunny. Lāla says, 'Of what worth (to a lady) is the *Indra-lōka* without her dear lord?'

Know the fifth day of the bright half of the month of Phāguṇa to be the day on which (Rāma), Lāla, made his departure from Avadha, of his own sweet will.





**(b) Prēma Pragāsa**

BY

**DHARAṆĪ DĀSA**

[Text from a manuscript completed on 21st date of Bhādō, year 1281 (Faslī), A.D. 1873, by Mahanta Rāmadāsa of Mājhi for Jānakīdāsī alias Baratā kuāra of the same place.]

*Srī Gaṇēśūya namaḥ*  
*Śrī pōthī Prēma pragāsa*

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*Prathamahi paramēśvara kō nāmu*  
*Jō saba santa karahi bisrāmu.*  
*Alakha akhaṇḍita agama apārā*  
*Jinha kīnhō eha sakala pasārā.*  
*Sakala sriṣṭi kara bhōjan dātā*  
*Juga juga abicala ēka bidhātā.*  
*Sarba karma sō kartā karāi*  
*Bāura nara aurana sira dharāi.*  
*Jō jana tana mana prabhu rāga rātā*  
*Tinha sō bilaga na rahata bidhātā.*

*bisrāma 1*

*Bīṣambhara bisarāvai,*  
*sō nara kūra kujāna*  
*Jo hita sō cita lāvai,*  
*pāvai pada nirbāna.*

*caupāi*

*Gura mahimā ati agama apārā*  
*Gura binu būṛi marai savasārā.*  
*Gura binu puni puni āvāi jāi*  
*Gura binu bhava jala parai bhulāi.*  
*Gura binu pāpa pūni kara āsā*  
*Gura binu parai kāla kē phāsā.*  
*Gura binu dēi (na) dēvā sēvā*  
*Gura binu milai na mukti kai bhēvā.*  
*Gura binu lōkēcārāhi lāgā*  
*Gura binu samsaya bharama na bhāgā.*

## Translation

### Salutation to Śrī Gaṇeśa

The book *Prēma pragāsa* (Light of Love) (begins).

---

First (let us utter) the name of the Almighty who gives relief to all saints ; He is Invisible, Perfect, Unfathomable (and) Boundless, He is one who has spread over all this (universe). He gives food to the whole creation, in every cycle of time He is Immovable, the Creator. He, the Doer, does all acts (while) the foolish people attribute them to others. The man who dyes himself in the Lord's colour (affection), from him the Creator never remains separate.

### *bisrāma 1*

The man who forgets the Protector of the universe is an idiot and ignorant, (while) he who puts Him in his heart with regard obtains the place of Emancipation.

### *caṇḍāi*

The greatness of the teacher is unfathomable, unbounded ; without the teacher one may get drowned in the world (-ocean). Without the teacher one comes and goes again and again ; without the teacher one gets lost in the waters of existence. Without the teacher one expects sin and merit ; without him one falls in the snare of Death. Without the teacher, one does not offer service to the deities ; without him one does not reach the secrets of Liberation. Without the teacher, one sticks to worldly affairs ; without him doubts and illusions do not go away.

## bisrāma 2

*Gura mahimā kō kahi sakē,  
Gura dēvana kō dēva  
Jō gura tattū lakhāiā  
Dharanī sō gura sēva.*

## caupāi

*Taba puni sakala sādhu sira nāvō  
Jākō kriyā abhaya pada pāvō.  
Jō budhivanta santa jaga māhī  
Binatī kareū sakala jana pāhī.  
Āpu ukti nahī ākhara kareū*

*Sō ākhara jani hāsa laḍāvahu  
Jō laghu hōē samujhi sudhārahu.  
Mūrakha kē mohi sōca na āvē  
Hasē ki bilakhē jō mana bhāvō.*

## bisrāma 3

*Paḍhata gunata sura sādhu jana,  
khaṇḍita tēba merāi.  
Sughara hātha para pāthura,  
mōla bahuta ṭhakarāi.*

## astōka

*Puticavaṣi ca udayē purasya  
śrīpurē madhyē ma tuthā  
Jah jānāti caturasthānam  
dharanī tasya namaskrita.*

## caupāi

*Harijana sēvaka jahā ke bāsā  
Nāma ṭhāma guṇa karahi pragāsā.  
Madhya dīpa mājhī asthānā  
Surapura sama kō sarisa nidhīnā,*

*bisrāma 2*

Who can describe the teacher's greatness ; he is the god of gods, O Dharanī, serve the teacher who has shown the quintessence.

*caupāi*

Then again I bow my head before all the saints, by their action (favour) I may obtain the place free from fears. Whoever are wise and saintly in the world, to all people I make a prayer I am not putting down my own ideas in these words . . . . Please do not laugh at these words, whatever be deficient, please correct it after understanding (the same). I do not mind the fool ; he may laugh or be displeased, whatever he likes.

*bisrāma 3*

The gods, saints on reading and pondering over this will put in whatever is deficient ; a stone placed on beautiful hands fetches considerable price.

*śloka*

Dharanī, bow to him who knows the abode of the wise in the middle of Śrīpura town at the entrance of which there is Pañcavaṭī (?).

*caupāi*

The servant of the people of Hari reveals the name, surroundings and qualities of the place where he resides. In the middle of the Dvīpa, there is a place Mājhi, like the city of gods.

*Cārihu vōra saghanı amarāū*  
*Tāla taḍāga kahō (-ō ? ) kita nāū.*  
*Jaha tahā puhupa bāṭikā lāū*  
*Byāpī kūpa tahā bahuta badhāū.*  
*Dēva (a-) sthala bahu dēkhie tahā*  
*Harikō caracā nīsu dina tahā.*

*bisrāma 4*

*Bastu kahā lagi baranō,*  
*jahālagi hāṭa bikāhi.*  
*Ēka devasa jaha dēkha,*  
*janmo na bisarē tāhi.*

*caupāi*

*Śrīvāstava śrīpati kō dāsā*  
*Karahī sahita parivāra nevāsā.*  
*Ṭikaitadāsa tahā tapa-āgara*  
*Kāetha kula mahimā ati sāgara.*  
*Parasrāma suta tinha kahā bhaiū*  
*Sujasa bēli jinha basudhā kaiū.*  
*Biṣṇu upāsika ati sura gyānī*  
*Nirmala jasa cahu disā bakhānī.*  
*Patanī tāsu birāmā māi*  
*Purabila karanī bahutu kamāi.*  
*Daā dharma diḍha dūnō prānī*  
*Nirmala jasa cahu disā bakhānī.*  
*Pāca putra bidhi tinha kāha daiū*  
*Pañcuna māha ujāgira kieū.*  
*Tina kē nāma kahata hau jānī*  
*Bīpra bēda mata kaheu bakhānī.*  
*Tihakē nāma kahō (-ō ) bilagāi*  
*Jātē samujhi parē nara lōi.*

Which place can equal it? On all the four sides, there is a thick mango-grove; the tanks and lakes, how shall I give their names. Here and there are flower-gardens planted, many wells and water-reservoirs have been constructed. One sees many temples there wherein people discourse upon Hari, day and night.

#### *bisrāma 4*

How far can I describe the articles that sell there in the market; whosoever has seen it even once, will not forget it throughout life.

#### *caupāi*

The Śrīvāstavas, slaves of Hari, reside there with their families. There (lived) Ṭikaita Dāsa, an abode of austerities and an ocean of the greatness of Kayastha family. A son, Paraśu Rāma was born to him, who spread the creeper of good fame on this Earth. He was a devotee of Viṣṇu and had knowledge of the gods; his spotless fame was praised in all the four quarters. His wife was mother Birāmā; she had earned considerable merit in previous births. Both the living beings were steadfast in compassion and virtue, their blameless glory went about in all the four directions. The Creator gave them five sons and made them prominent amongst the people. I give their names, (as) the Brāhmaṇa elucidates the doctrine of the Vedas. I mention their names individually, so that the people in general may understand (the same).



*bisrāma 5*

*Lachirāma vō Chatrapati,  
Dharanī Bēnirāma.  
Kulmani sahita pañca jana,  
sādhu sāghati bisrāma.*

*caupāi*

*Dharanī kē mana anubhava bhaiū  
Prēma-pragāsa kathā eka ṭhaneū.  
Sahijahi jīva upajō anurāgā  
Sō antahu tē cihuki janu jāgā.  
Utapati kahō kathā kichu āgē  
Bhagti bhāva amī untara lāgē.  
Saraguniā sarguna lai lāvē  
Nirguniā nirgunāhi sunāvē.  
Sammata satrā sō cali gaiū  
Tēraha adhika tāhi para bhaiū.  
Sāhajakhā chōḍī duniāi  
Pasarī aurāgajeba dohāi.  
Sōca bisāri ātamā jāgī  
Dharanī dhareu bhēkka bairāgi.*

*bisrāma 6*

*Pukhya pañcamī sukula pacha,  
pakha nichatra gura bāru.  
Tehi dina kathā arambha bhau  
mēhasi nagra majhāra.*

*bisrāma 257*

*Sāhasa tē sidhi pāiē,  
jō mana niscē kōi.  
Binu sāhasa Dharanī kahē,  
sidhi na pāvē kōi.*

*caupāi*

*Barisa devasa ehi bidhi cali gaiū  
Mili mantri rājē mata kieū.*

*bisrāma 5*

Lachirāma and Chatrapati, Dharanī, Bēnīrāma; with Kulamani they were five men (who obtained) relief in the company of saints.

*caupāi*

Dharanī had an Experience in his mind, the story Prēmāpragāsa occurred (in the mind). Naturally love came to the soul, it appeared as if it flared up inside. Now further I describe the genesis of the story, with devotion-nectar within (me). The devotee of the attribute-full (God) brings up the attribute-full while the worshipper of the attributeless talks about the attributeless. The Sāṃvat year 1700 passed off, thirteen years over and above it have elapsed. Shāhjahān gave up worldliness and the call of the protection of Aurangzeb went round. The soul gave up all anguish and became awake, Dharanī put on the guise of a person disaffected from worldly affairs.

*bisrāma 6*

The fifth day of Pausa, in the bright fortnight, the Puṣya (?) asterism, Thursday; on that day this story was begun in the city of Mēhasi.

*bisrāma 257*

If there is a determination in the mind, one's wishes are accomplished by means of courage; Dharanī says, no one obtains accomplishment without courage.

*caupāi*

In this way, days and years passed off; the king and the minister together had counsel.

*Kahe rājā aba cētahu rāju*  
*Kuvarahi dēhu tilaka dida rāju.*  
*Rāja kāja aba karī kumārā*  
*Mai niја nāma japō karatārā.*  
*Tehi dina kī bidhivata јata cīnhā*  
*Sō bidhi sakala sampurana kīnhā.*  
*Brāhmaṇa bōli gharī ṭhakarāi*  
*Apanē hātha tilaka dihu rāi.*  
*Pahilē nripati nripati āpu ca nāvā*  
*Tau puni saku(lu) śriṣṭi sira nāvā.*

bisrāma 258

*Citrasēna mahathā bhavō,*  
*saṅginha māna baḍhāi.*  
*Kuarī bhai paṭarāni,*  
*Dharani јana guna gāi.*  
*caupāi*  
*Jō јana kathā paḍhē mana lāi*  
*Sumati baḍhē durmati bahi jāi.*  
*Jō јana sunē sravana cita lāi*  
*Tākō kartā Rāma sahāi.*  
*Jō paḍhi ānahi kathā sunāvē*  
*Tākī manasā dēva puјāvē.*  
*Likhi likhāi jō ānahi dōi*  
*Tiratha barata phala baiṭhē tēi.*  
*Apanē hātha jē kathā utārē*  
*Tākē bāḍhē gyūna apārē.*

bisrāma 259

*Rasika paḍhē rasa upajē,*  
*mūrakha upajē gyāna.*  
*Kādara nara hō sūruā,*  
*jōgi pada nīrbāna.*  
*Pothē Prēma pragūsa sampūrana.*

The king says: 'Now look to the kingdom, give coronation to the Prince, give him kingship. The Prince will now perform the king's duties, I shall mutter the name of my Creator.' Whatever ceremonies were recognised for the day, they were all fulfilled. Having called the Brāhmaṇa and settled the auspicious moment, the king coronated (the Prince) with his own hand. The king made the (new) king bow first to himself and then to the whole creation.

*bīsrāma 258*

Citrasēna became the Lord, honouring his companions, the princess became the coronated queen; Dharaṇī says the people sang praises.

*caupāi*

Whosoever mindfully reads the story, his good understanding increases and evil understanding flows away. The man who with his heart hears it, is helped by the Creator, Rāma. He who, after reading it, recites it to another, the God fulfills his aspiration. He who writes it out and hands it over to another obtains the fruit of (visiting) sacred places and of (keeping) vows. He who copies the story in his own writing, his knowledge increases limitlessly.

*bīsrāma 259*

If the man of tastes reads it, he derives pleasure. The fools derive knowledge, the timid become brave and the *yōgī* obtains Emancipation.

The book Light of Love (is) completed.



**(c) Gura Anyāsa**

**BY**

**ŚIVA NĀRĀYAṆA**

[Text collated from two manuscripts:—

MS. A mentions no date of writing but as colophon it has the date of transfer to Rāmsēvak Rām Mahant in the year 1307.

MS. B completed in 1290, Jēṭha, dark fortnight, 14th date, Friday; given to Bābā Saburī Dāsa; written by Ājōra Rāma.]

## *Santasarana*

*santapatī jī sahāe*

*Sabada grantha Gura Anyāsa arambha hōta  
santabacana pramāna.*

*dōhā*

*Karatā sabha guna kāra kā  
Gunakārana bhaubhāra,  
Srisṭi-savārana cāriphala  
Cālacalana bevahāra.*

*Caracā tākī jō sunai  
Caurāsī sō bāca,  
Gura bina sō nahi pāvai  
Bina gura milata na sāca.*

*cāupāi*

*Gura Anyāsa kahata jaba ānī  
Taba gati mukuti hōta hai prānī.  
Gura kē sabada pāi hoe santā  
Bina gura sabada na pāvata antā.  
Gura kē kripā te pari kichu būjhī  
Bhau anusāra pantha paru sūjhī.  
Kripā kīnha taba ādi kumārī  
Kaṇṭhē baisi gyāna deti bhārī.  
Gyāna hōta taba agama apārā  
Taba Anyāsa kathā anusārā.  
Sammata satraha sai ekānabē hōī  
(E)gāraka sai sana paitālisa sōī.  
Agahana māsa paccha ujiārā  
Tithi tirōdasī sukra se bārā.*

## Translation

Refuge of the saints

May the Lord of saints help

The Book of Word, Gura Anyāsa, begins ; the Saint's word is authority.

### *Dōhā*

The Creator of all qualitative things, the cause of qualities, the genesis (?) of existence, the decorator of the creation, the (bestower of) four fruits and the dispenser of worldly affairs ; one who hears discourse about him escapes the eighty-four (lacs of existences ?) ; without the teacher He cannot be obtained, without him none can obtain the Truth.

### *Caupāi*

When Gura Anyāsa is recited, the living being gets deliverance. By obtaining the teacher's words, one becomes a saint ; without the teacher's word one does not reach the goal. By the teacher's favour something is comprehended, the path according to existence becomes visible. Then the primeval maid took compassion and sitting in the throat bestows weighty knowledge. Then unfathomable, unbounded knowledge comes and the *Anyāsa* story is begun. There was the samvat year 1791 and the Fasli year 1145. The month (was) Agahana, the bright half, the 13th date and Friday.



*Tehi dina niramaya kathā punītā  
Gura Anyāsa kathā sabha kītā.  
Sāha Mahamimada Dillī sulatānā  
Kāsī chatra Āgarē hai thānā.*

*dōhā*

*Tehi samai mō Sivanarāena  
Baṅgadēsa cali āu  
Kaṇṭhē baisi Sarōsafī  
Kathā Anyāsa banāu.*

*caupāi*

*Janmabhumī hai kanauji dēsā  
Karṇa basī sē Baṅga parabēsā.  
Tīratha paraāga subā jē hōī  
Tehi kē amala Gājīpura sōī.  
Gājīpura sarakāra kahāvē  
Sube pariāga amala sei pāvē.  
Jaharābāda paraganā āhī  
Asakarana tappā tehi māhī.  
Sē asathāna Cādavāra kahāvē  
Sīvanarāena janma tahā pāvai.  
Janma pāi bhau gura kē māā  
Taba Anyāsa usa kathā banāā.*

*dōhā*

*Āsapāsa Cādavāra mahā  
Gājīpura sarakāra  
Bunda Naravanī kahata subha  
Bāgharāe kē bāra.*

*caupāi*

*Dukhaharana nāma sē gurū kahāvē  
Baṛē bhāga sē darasana pāvē.*

On that day the *Gurā Anyāsa* story, sacred and beneficial to all, was composed. Shāh Muhammad was the Sultān of Delhi. Āgare (Agra?) is the place in the region of Kāśī.

*dōhā*

At that time Śiva Nārāyaṇa came away to Baṅga country (Bengal), Goddess Sarasvatī sat in (my) throat and I composed the Anyāsa story.

*caupāi*

The birthplace is Kōnauj country, by the force of deeds I entered the Baṅga country. The sacred place Prayāg is the Sūbā (province), under it is Gāzīpur. Gāzīpur is known as Sarkār, it obtains orders from the Prayāg province. There is a *parganā*, Jaharābad, in it there is a *Tappā* (named) Asakarana. Its place is called Cā davār, there Śiva Nārāyaṇa was born. Having been born, he obtained the loving pity of the teacher and then he composed the Anyāsa story.

*dōhā*

All around Cādavār there is the Sarkār of Gāzīpur; the people of this place, the descendants of Bāgharēi, are called Naravaṇī (Rajputs).

*caupāi*

The teacher (of Śiva Nārāyaṇa) is known Dukhaharaṇa by name, by great luck one obtains his sight.

*dōhā*

*Tinha kē carana ke cita dharē  
Bhau Sīvanarāena dāsa  
Dukhaharana nāma kē sumiratē  
pāvata niscala bāsa.*

*caupāi*

*Gura kē nāma hiā mahā rākhi  
Ehi bica santa sabhai kehu bhākhī.  
Gura kē sabada hiā mahā gaeū  
Sīvanarāena cali tahā bhaeū.  
Cali phiri kē dēkhata sāvasārā  
Jānata ghaṭa ghaṭa gurū piārā.  
Eka dina santa sabhā maha gaeū  
Carcā sabada hōta tahā rahaeū.  
Caracā sunata bahuta sukha pāi  
Sīvanarāena suni mana lāi.  
Sunata sunata mora mana patiāi  
Dibbi gyāna taba cita mahā pāi.  
Gura kē caracā sunata punītā  
Santa kahata gura nāma le nītā.  
Sē suni sravana bahuta sukha pāi  
Sunē dhyāna kari ante na jāi.  
Kahata ki gurū bisna sama jānā  
Jānahu aṁsa ēka nahi ānā.  
Gura kē sumirata bisna sahāi  
Binu gura dāā bisna na pāi.  
Jaba gura dāā karata mana māhi  
Taba sikha siddha hōta chana māhi.*

*dōhā*

*Jē pāā gura sabada tē  
Sē kichu likhā banāe  
Paṇḍita jana sē mīnatī  
Bhulā māpha kari pāe.*

*ḍoḥā*

By meditating upon his feet, Śiva Nārāyaṇa became his slave; as soon as he remembers the name of Dukhaḥaraṇa, he obtains permanent abode.

*caupāi*

Keeping the teacher's name in the heart, in the meantime speaking to all the saints, with the teacher's words in the heart, Śiva Nārāyaṇa moved away from the place. He wanders about and sees the world, he knows that the teacher is dear to every body. One day he went to the assembly of the saints, there discourses on the Word were going on. On hearing the discourses Śiva Nārāyaṇa felt very happy and took it to heart. Hearing again and again my mind came to have faith and then in the heart I obtained supreme (godly) knowledge. The teacher's sacred discourse is heard and the saints always utter the teacher's name and talk of it. On hearing it the ears feel very happy; on hearing meditation does not cease. It is said that the teacher should be taken as Viṣṇu, take him to be His part, nothing else. On remembering the teacher, one is helped by Viṣṇu, without the teacher's compassion one cannot have Viṣṇu. When the teacher becomes compassionate, the pupil in a moment becomes a *siddha* (perfect).

*ḍoḥā*

Whatever I obtained from the teacher's words, that I have composed and written down; I pray to the learned: 'may I obtain pardon for my mistakes'?

*Sunata se sīvanarāena  
 Kahata se gurū hamāra  
 Paṇḍita jana sē mīnati  
 Būjhaba ehī bicāra.*

*Jē paṛhē se to agama gati  
 Sunē mukuti kai rāha  
 Ura antara suni kē dharē  
 Bhau jala pāu nibāha.*

*Phēri na āvata jagata sē  
 Pāvata nihacalu bāsa  
 Kahala santa mana jāni kē  
 Sīvanarāena dāsa.*

*Subhai khōje na mili sakē  
 Nahi pāē keu bāsa  
 Pāeu sīvanarāena  
 Chūṭi avari kī āsa.*

*Niraṅkāra kā bhāva asa  
 Calata dharē sabha aṅga  
 Sē nau barakha sunna mahā  
 Kē hoe nāri anaṅga.*

*Jata andhī sama kandha hri  
 Bhāga bibhāgi bicāri  
 Sē tahā hīna adhīna hoe  
 Jaba kahi baisata hāri.*

*Jōga jāpa jahā tahā karai  
 Jahā tahā mūrata khāe  
 Kahi dēkhata parvāna nahi  
 Kahi rahai bhaṅkā khāe*

*Nāma marana savasāra maha  
 Kahi kahi bācata āe  
 Gura pratāpa tē Sīvanarāena  
 sādhu saṅghati maha pāe.*

Śiva Nārāyaṇa hears, my teacher speaks, my prayer to the learned is : ' keep this point into consideration.' Whosoever reads obtains the path to the Unfathomable, one who hears comes on the path of deliverance, one who keeps it in heart, after hearing it, is relieved of the waters of existence. He never returns to the world, he obtains the permanent abode. The slave Śiva Nārāyaṇa says so, having read the thoughts of the saints. Everyone is searching but none obtains, none gets the abode. Śiva Nārāyaṇa has got it and has given up the hope of other things.

The feeling of the Formless is such that one moves about endowed with all the limbs. (He remains) (?) in an empty space for nine years or has women and Love. The world (?) is as if blind, considering all matters. When it becomes defeated it sits quite humble and subdued. (People) practise *yōga* and mutter prayers at some places, at some other places they kill and eat. For this (latter) there is no authority ; at places they suffer delusion. (People) come and loudly declare that in this world there is Name and Death. (This teaching) Śiva Nārāyaṇa obtained in the company of saints, by the grace of the teacher.

*Ghara chāē adhiāra bhau*  
*Ujiārē saba pāe*  
*Nēkī badī ke kārānē*  
*Sabha ghaṭa rahā chapāe.*  
*Baṅga rūpa rēkhā nahī*  
*Karata jagata ūjiāru*  
*Sata gura milai to pāiē*  
*Bina guru pāu na pāra.*  
*Sē guna aparāmpāra hai*  
*Sivanarāena dāsa*  
*Distī nihārē tāhi kaha*  
*Pāvata niscalu bāsa.*  
*Nau nāma bhau ēka tē*  
*Dasō nāma kē hātha*  
*Sīvanarāena tōharē*  
*Sadā rahō mai māth.*

*Sabada grantha Gura Anyāsa (gyāna dīpuka) sampurana bhaila.*

*Santa bacana paravāna, sabada kahē so māna.*

*Santa pāra pāra pāra pāra pāra pāra,*

*Caupāi aṭṭhāisa sau bāvana (2852)*

*Dōhā ēka sau sarasaṭhi (167)*

*Isloka 12.*

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The house being covered became dark, everyone obtains (Him) in light, (the soul) is enveloped in a body due to deeds, good and bad. He has no colour, no form, no lines (but) gives light to the universe ; one can obtain Him if one has a good teacher, without a teacher, one cannot find any clue. That teacher's qualities are unfathomable, slave Śiva Nārāyaṇa obtains permanent abode, having been seen by Him by a glance. From One, came about nine names, Śiva Nārāyaṇa says : " O tenth name, may my forehead be always in thy hand."

The Book of Word, *Gurā Anyāsa* (the Lamp of Knowledge) became complete.

The words of the saints are authoritative ;  
one should obey what is stated in the Saint's words.

The saints (are) across, across, across, across, across, across.

(In this book there are) 2852 caupāis,

167 dōhās

and

12 ślōkas.

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(d) **Yūsuf Zulēkhā<sup>1</sup>**

P. 10

*Hijarī sana bāraka sai bācū*  
*Baraneu pēma kathā yaha sēcā.*  
*Aṭṭhāraha sai sattāisā*  
*Sambata Bikrama Sēna narēsā.*  
*Sattraha sai bāraka puna Sākā*  
*Sattraha sai navvē isā kū.*  
*Sattāvana barakh bitē āāvū*  
*Taba upajeu yaha kathā ka cāvū.*  
*Sāta divasa māha kathā samāpata*  
*Durmata nāma raheu so sambata.*  
*Kieu tarana kō tēja umañkā*  
*Sāthī kiyē chāḍa sabha sañkā.*  
*Bāḷ ansa uṭha kē jaga māhī*  
*Bharenha devasa aba kucha rasa nāhī.*  
*Banā januma kō gōrakha dhandhā*  
*Abahū na samujhai yaha mana andhā.*  
*Bāra bayasa ava tarana sohāvā*  
*Gayau bita tisara pana āvō.*

P. 11

*Tēja nagārā kūca kū*  
*karahu so citta sābhāra.*  
*Agama pantha sāthī nahī*  
*Kehi bidhi utaraba pāra.*  
*Biradha bayasa māha kīnha bicār*  
*Kehi bidhi hōi mōra udhārā.*  
*Kahaū tau tunta kathā ati sēcā*  
*Jo Qurāna mā sunā o bācā.*

<sup>1</sup>Text taken from the manuscript described in the Introduction § 6.

## Translation

### Page 10

When Hijari year 1200 was read, I described this true love-story. Then it was the 1827th year of King Bikrama Sēna, and 1712th of the Sakas, and 1790th of the Christ. When fifty-seven years of my life had passed, I entertained the idea of telling this story. The story was completed in seven days. The name of the Sambata was 'durmata.' I indulged in the excesses of youth and leaving aside all cares, I made companions. Having arisen in this world from the left-side (of the supreme?) I have completed my days, and now nothing substantial remains. The snare of Gōrakha is completed, and still my blind mind does not understand. The childhood and the youth have passed and third part of my life has arrived.

### Page 11

Loud is the sound of the drum of departure,  
my mind, note it carefully.  
The way is unknown, and I have no company,  
how will I complete it?

This thought came to me in old age; in what manner shall I be redeemed?

That is why I tell this most beautiful story, which I have already heard and read in the Qurān.

*Sabha bhākhā māha kathā sohāi*  
*Baranaū bhāti bhāti guruvāi.*

*Abari au Arabi sura bāni*  
*Pārsi au Turaki Nasarāni*  
*Bhākhā māha kākhū nahi bhākhā*  
*Mōrē ansa daiu likhi rākhā.*

*Sō aba kathā kahaū cita lāi*  
*Jehi tē mōkha mukti hoi jāi.*

*Yūsufa nabī mudita jaga āvā*  
*Tārana gana māha canda sohāvā.*

*Jahū lahi (ra) hā siddha avatārā*  
*Sabha māha rūpa dīnha ujiārā.*

*Kathā anūpa jagata māha sōi*  
*Prēma bhagati sata dharama samōi.*

*Yūsufa nabī anūpa jaga*  
*Parghaṭa bhē sansāra,*  
*Jāki kathā so tanta aba*  
*Baraneū tēja kartūra.*

*Jō yaha kathā sunai cita lāi*  
*Nāsai pāpa punya adhikāi.*

P. 12.

*Bājhini sunai so santati pāvai*  
*Aggita niripa mācha kara āvai.*  
*Nirdhāna hōe hōe dhana āgara*  
*Nirguna sunai hōe guna sāgara.*

*Dukhī sunai tau sukha adhikāi*  
*Bandī sunē mōkha hoi jāi.*

*Bichurāi dāi so dēya milāi*  
*Rōgī sunai rōga hari jāi.*

*Nirdāi kaha dāyā āvai*  
*Jōgī sunai jōga adhikāi.*

This beautiful story has been said in all the languages .  
and in various laudable ways :

in Ibarī (Hebrew), Arabī (Arabic), Suryānī (Syriac),  
Pārasī (Persian), Turkī (Turkish), and Nasarānī  
(Christian).

But this has not been anywhere said in the vernacular,  
and the same was left by the Maker to me as my share  
of the work,

therefore, I tell the story with all sincerety,  
so that I may attain salvation and deliverance.  
The prophet Yūsuf came to this earth joyfully,  
as though he was the beautiful moon amidst the stars.  
As far as there have been incarnations of seers,  
the Maker gave him the most shining appearance.  
The same story is unique in this world  
which is rich in love, devotion and true religion.  
Of all the prophets who graced this world  
Yūsuf has not been equalled.

Now I describe his mystic (?) story  
with the help of the Maker's powers alone.  
Whoever hears this story attentively,  
he destroys his sins, and adds to his virtuous deeds.

#### Page 12

A barren lady who hears it, gets an issue  
who is respected by the kings (?).

If the hearer is a pennyless beggar, he becomes rich,  
and if he is a man of no good, he becomes a man of  
qualities.

If a miserable man hears it, his share of happiness  
increases,

and if a man in bondage hears it, he is set free.

It brings them together. whom fate has separated,  
and if a sick man hears it, the sickness disappears  
If the hearer is merciless, he takes pity.

And if an ascetic hears it, his powers of *yōga* increase.

*Kaisaū bipata gāḍha jō hōi*  
*Sunē kathā bidhi dārai khōi.*  
*Sunai safi dina dina sata bāḍhai*  
*Birahi biraha dīnha dukh ḍāḍhai*  
*Pēmī sunai pēma adhikāvai*  
*Paṇḍita sunai mahā rasa pāvai.*

*Jo koi sunai paḍhai likhai*  
*Hōi siddha saṁsāra*  
*Bansa sutana sukh pāvai*  
*Dēya asīs Nisāra.*

*Kathā anūpa ihai jaga māhī*  
*Dūsara kathā so yahi sāgha nāhī.*  
*Nabī lāgi yaha kathā sohūi*  
*Saraga tōka tē Daiu paṭhāi.*  
*Ēka dausa Jibaraila jo āē*  
*Hasana Husēna ko dukkhu sunāē.*  
*Mārinha tinha bairi nirdāi*  
*Pānī būda na dīnha kasūi.*

*P. 13.*

*Suni kai marana nabī dukha mūnā*  
*Rōē lāga dukhita hoe prānā.*  
*Taba Jibaraila kathā yaha lāē*  
*Āni aratha sabha bāci sunāē.*  
*Jō imāma kāha ummata mārinha*  
*Yūsufa bandha kūpa māha qārinha.*  
*Kathā satta aba kahaū sohāi*  
*Jehi bidhi saraga tōka tē āi.*  
*Cūk hōi tau lēhu sābhārī*  
*Suddha asuddha so likheu bicārī.*

However great may be the distress,  
 if one hears this story, the Maker reduces his distress to  
 nothing.

If a lady devoted to her lord, hears it, her devotion  
 increases day by day.  
 and if the hearer is away from his beloved, he sets  
 fire to his pangs of separation.

If a lover hears it, his love increases,  
 And, if a wise man hears it, he finds great pleasure in it.

Whoever hears, reads, or writes it,  
 he becomes a seer in this world,  
 his family and his sons get repose,  
 so blesses Nisāra.

This story is singular in this world,  
 no other story can vie with it.  
 For the sake of the Prophet,  
 the Maker sent this beautiful story from the heavens.  
 One day, Jibrāil came,  
 and told the miseries of Hasan and Husain.  
 Their merciless enemies had killed them,  
 those butchers did not give them a drop of water.

### Page 13

The Prophet was aggrieved to by the news of their death,  
 he began to weep, and his heart sank.  
 Then Jibrāil brought this story,  
 and having brought it, he explained its significance.  
 How they killed the followers of Imām  
 and how they imprisoned Yūsuf in a blind well.  
 The same true and beautiful story, I now say,  
 and also, how it came to this earth from the heavens.  
 If I commit any mistake, correct it.  
 I have written it after having considered the right  
 and the wrong.

*Baranau kathā anūpa aba  
Prēma bharē au sāca  
Mōkha mukata gati pāvahi  
Jōrē sunā au bāca.*

*Kanaḍ nagara jo Nūha basāvā  
Tahā nabī Ya'qūba sohāvā.*

*Jaga māha lahā siddha aratārā  
Pūjai tāhi sakala sansārā.*

*Lautu nabī kai sutā sohāi  
So biyāha Isahāqa ke āi.*

*Bhē Isahāqa ke dui suta saṅgā  
Eka udara dui rabi sasi raṅgā.*

*Ēka Aisa Ya'qūba so dūjā  
Tapa japa bidyā kōu na pūjā.*

*Mahā siddha tā kuha bidhi kīnhā  
Isrāīla nāma tinha dīnhā.*

*Upajē Śāma dēsa dou bhāi  
Rahē Kanaāna Ya'qūba sohāi.*

P. 14.

*Bhējē tāhi so alakha sādēsā  
Lāvai nigama pantha sabha dēsā.*

*Nīca ūca kaha mārāga lāvai  
Okara māha saba bhēda batāvai.*

*Karai tapasyā raina dina  
Tapa japa nēta au nēma  
Jibaraīla āvahi tahā  
Āna baḍhāvāṭ pēma.*

*Sāta istirī sughara sohāi  
Bārāha putra daī adhikāi.*

P. 331.

*So puni kathā ahāi bistārā  
Kahāi kathā Yūsufa kara sārā.*

I now describe the unique story,  
 which is full of love, and is most true.  
 He attains salvation and deliverance,  
 who hears and reads it.

In the city of Kanaā (Canaan), which was founded  
 by Nūha,

there lived the good prophet Ya'qūba.  
 He was in this world, the incarnation of a seer,  
 he was worshipped as a god by the whole world.  
 The prophet had a daughter, Lūt by name,  
 she came to Ishāq in marriage.  
 Ishāq was blessed with twin-sons,  
 (as though) the sun and the moon were born together.  
 One was Aisa and the other was Ya'qūb,  
 and none could vie with them in the matter of medita-  
 tion, invocation, or knowledge.

The Maker made them great seers,  
 and Isrāil was the man who gave them names.  
 Both the brothers were born in the country of Šāma  
 (Syria)  
 and Ya'qūb remained well in Kanaā (Canaan).

#### Page 14

The Lord used to send through him (Ya'qūb) the divine message. He brought the whole country to the divine path. He brought the high and low to the right path. His mouth emitted all the mysteries. All day and night he indulged in meditation, and invocation, and followed a regular course of life. Jibrāil used to visit his place, and whenever he reached there, he would accentuate the divine love. (Ya'qūb had married) seven beautiful wives, who gave birth to twelve sons.

#### Page 331

That story is, again, a long one,  
 I tell the essence of the story of Yūsuf.



*Dasaē barasa āe jamarājū*  
*Yūsufa -abī prāna kē kājū.*  
*Kahā alakha jō agyā kīnhā*  
*Cakaū parāna tōra mat līnhā.*  
*Yūsufa kahā jō agyā hōi*  
*Sō sabha lēū sīsa para sōi.*  
*Dēkhi lēū mat darasa Zulēkhā*  
*Taba hama (?) karahu jō āvai lēkhā.*  
*Taba jamarāja kahā yaha bātā*  
*Agyā nātha lakhau mukha rātā.*  
*Aba tuma tajahu pēma vahi kērā*  
*Karahu pema jō karahi nibērā.*  
*Bahuta bhāti binatī kai hārā*  
*Pāvā na Zulēkhā rūpa tihārā.*

*Yūsufa cahā bahuta*  
*Lakhai Zulēkhā rūpa*  
*Pai Jamrāja na mānā*  
*Agyā alakha anūpa.*  
*Jaba lahi āi Zulēkhā pāsā*  
*Taba lahi phūla gayau nija bāsā.*  
*Āi nāra jō piu kē tīrā*  
*. Dēkhai parā jō sūna sarīrā.*  
*Puni nihāri Yūsufa kaha dēkhā*  
*Raheu na rūpa raṅga nahi rēkhā.*  
*Mūdē nayena khulaī aba nāhī*  
*Bayena harē mukha bōluta nāhī.*

P. 332

*Hātha pāū mukha saravana nāsā*  
*Saba tana harata kīē jasa māsā.*  
*Sūna sarīra parā bina jīū*  
*Gā ṭhaga māri dēkhi mukha piū.*

In the tenth year, Death (Jamarāja) came for the life  
of prophet Yūsuf.

He announced the will of God, and said, "I want to  
take your life."

Yūsuf said, "Whatever may be your command I will  
obey it.

Only I want first a glimpse of Zülēkhā,  
Then you may do whatever is proper."

Then, Jamarāja said,

"Accept the Lord's will with a brave face.

Now, leave the affection of that lady, and engage in  
the love that offers salvation."

Yūsuf requested for a glimpse of Zülēkhā in various  
terms,

but 'could not see your face, Zülēkhā.' Yūsuf earnestly  
tried to see the face of Zülēkhā,

but Jamarāja did not allow him,

for such was the firm command of the Lord.

Before Zülēkhā came to his side the smell of the flower  
had departed from the flower (i.e., the life-spirit had  
departed from the body).

When the lady came to the side of her lord, she looked  
at the dead body; she again closely saw Yūsuf and  
found there neither the beauty, nor the charming  
complexion, nor again the beautiful lines on the face.

The eyes were closed; they would not open.

The voice had departed the mouth would not speak.

### Page 332

The hands, the feet, the ears and the nose, the whole  
body was as if mere flesh.

The empty body lay there life-less.

She was thunderstruck to see the face of her lord.

*Dhasaka āki hie māhi samānā*  
*Gaeu chāra jasa dēha te prānā.*  
*Murachi rahi nārā jasa phiri*  
*Raeu na cēta hareu jaba siri.*  
*Nāri dēkhi piu kara tana sūnā*  
*Binā parāna sabha piṇḍa bihūnā.*

*Kaun hamsa saravara hateu*  
*Kehi disa gayeu parāi*  
*Jehi bina sūna sarīra bhai*  
*Kāhū na kahā so hūi.*

*Parī Zulēkhā hoi bina jīū*  
*Bahuri na dēkhā āpana pīū.*  
*Taba nuhalāi sāja sabha kinhā*  
*Laikai satūpi chāra kaha dīnhā.*

*Chāra milāi so chāra uṇvā*  
*Thāṭi satūpi tōka paha āvā.*

*Jō jākara tehi satūpā sōi*  
*Sāthi saṅgha rahā nahi kōi.*

*Tina dausa dukha raeu apārā*  
*Rahi Zulēkhā nathī bekarārā.*

*Piū kōpa kucha jānata nāhī*  
*Rahi so nāri sūkhi paṭa māhī.*

*Tisarē dausa bhōra hoi gaeū*  
*Taba puni cētu Zulēkhā bhaeū.*

P. 333.

*Dēkhā khōli naena cahū ōrā*  
*Kahā ke āja bhaeu kasa bhōrā.*  
*Piū jāgata taba mōhī jagāvai*  
*Āja saṅghī kahū diṣṭa na āvai-*  
*Aba mat āja bhōra kai jāgī*  
*Gaeu piū kasa agasara bhāgī.*  
*Piū kara mukha nahi dēkhatī ājū*  
*Mohī taja kabahū karata na kājū*

Shock violently struck her heart and it seemed as  
though the life had also departed from her body.

As she turned, she swooned ;

she lay unconscious, and the radiance of her face  
departed.

The lady saw the body of her lord lying lifeless.

Without life, the whole body lay empty.

“ Which goose was in this lake, and to what direction  
has it flown away, without whom the body is empty ?

Alas, no one tells me that.”

Zulēkhā fell unconscious, and did not see her lord again.

They washed the dead body of Yūsuf,  
and they adorned it well.

Then they delivered it to the earth.

They mixed that structure of dust with the dust.

And having thus returned the pledge  
they came back.

They handed it back to one whose it was

and no companion accompanied him.

For three days, Zulēkhā was extremely pained,

and she could not be made to understand (the real  
state of things).

She did not know the reason of her lord's displeasure,  
and she withered away within doors.

The third day in the morning

Zulēkhā was restored to consciousness.

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She opened her eyes and saw about her,

and said, “ Of what type is today's morning ?

When my lord got up, he would wake me up,  
but today, my mate does not come before my eyes.

Today I got up very early,

still, how is it that my lord has left all alone ?

Today, I do not see the face of my lord,

he would never do anything without me.

*Jaba laga rahatū sēja para  
Kantha na chārahi mōht.  
Aba rāja āja kahā gaeu  
Lāla so mōhi bichōhi.*

*Kahā saṅghī vai saraga sidhārē  
Tumakā biraha āgi māha jārē.  
Sunī yaha bāta so khāi pachārā  
Phira phira sīsa bhūmi para mārā.*

*Jahā so piū hōi nihicintā  
Tahā lxi calahu jahā moru mintā.*

*Caṭṭ sāghai sāgha biākula nārī  
Jahā kantha sūnē sō nārā.*

*Tehi kē dehaṛa jāi sira nāvā  
Pirathama kēsa tōri chitarāvā.*

*Chitarāesi mōtina kē hārā  
Jūrā ṭuka ṭuka kai dārā.*

*Bāra khasōṭi tōri natha dārā  
Abharana tōri bhūsahē sṭgārā.*

*Cūrī phōri sīsa taba phōrā  
Chāra milāi dīnha vahi cūrā.*

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*Parī dhēra para chāra uṛāvahi  
Bipata bipata mukha bayenat sunāvai.*

*Nayena kādhi dō līnhesi  
dīnhesi dhēra para dārī.*

*Jehi naenani piū tōhi lukheū  
dēkhaū kāhi nihāri.*

*Kahā kantha tuma kahavā gueñ  
Naena baēna mukh sūna sabha bhagēū  
Gāta gulāba dēkhi murojhūi  
Sō tana chāra līnha aba khāi.*

So long as I would remain in bed,  
my lord would not leave me.

But, where has my King, my love, now gone,  
having left me here?"

Her companions said that he had gone to the next world,  
having scorched you in the fire of separation.

When she heard this news, she fell aback.

She would strike her head against the earth, again and  
again, and say,

"Wherever may that care-free lord of mine be,  
Take me to that place, where my friend is."

Along with her, the sorrowful maidens went  
where the dead body of her lord lay.

On the threshold of the tomb she placed her forehead,  
and first of all she let her hair loose,

and she scattered the necklaces of pearls,  
and then broke her braid of hair into pieces.

She tore the hair and broke the nose-ring,  
and having broken her ornaments, she undid her toilet.

Having broken her bracelets, she broke her head  
And threw those pieces of bracelets in the dust.

#### Page 334

She lay on the tomb and scattered dust  
and cried, "I am in distress, I am in distress!"

She took out both her eyes,

And threw them over the tomb and said,

"These eyes with which, my lord, I looked at you,  
whom should I now look with them?"

What, my lord, where have you gone?

All your eyes and your mouth are lifeless.

Seeing the beauty of your body, roses drooped,  
but now the same body is being eaten away by the earth.

*Jehi mukha bōlahu amrita bānī*  
*Amrita bōla vai kahā herānī.*  
*Nita mō para tuma karata jo dāyā*  
*Kasa aba lā'la bhaeu niramāyā.*  
*Mat pāpina tumha saṅgha na lāgī*  
*Ahaū karam kī sadā abhāgī.*  
*Mōhi chāṛi kita kīnha sidhārī*  
*Naena oṭa nā karata piyārī.*  
*Jaba jamurāja parāna tora līnhā*  
*Niṭhura lā'la mōhi khabarī na dīnhā.*  
*Mat jama tē asa karati nihōra*  
*Lēhu lā'la sāgha prāna so mōrā.*  
*Ēkahu chana nā mōhi bisārehu*  
*Caluta bāra kasa mōhi na pukārehu.*  
  
*Naena oṭa kahū hōta raheu*  
*Mōhi tē agyā lēhu*  
*Aisē gaenha bidēsa kaha*  
*Mōru na khōja karēhu.*

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*Cōlisa barasa jo jōga kamāvā*  
*Taba prītama mat tuma kā pāvā.*  
*Daraba aratha sabha dīheū luṭāi*  
*Jōbana rūpa anūpa gāvāi.*  
*Kīnha dayā taba alakha gosāi*  
*Dīnhā rūpa soī sukha māhī.*  
*Taba mahimā mat tōra na jānī*  
*Nisa dīnā rahiū kiē abhimānī.*  
*Sō aba kantha kahā tohi pāyatī*  
*Carana lāi sira tōhi manavō.*  
*Tumha nita karahu mōra manuhārī*  
*Mat nā karaū kucha kāna tumhārī.*

Your mouth would emit words like nectar,  
 but where have now those nectar-like words gone ?  
 You would always love me,  
 then, how is it, my lord, that you have become pitiless ?  
 I, sinner, did not accompany you (to the next world)  
 I have always been unfortunate.

Leaving me alone, where have you gone ?  
 You would never let me be away from your sight.  
 When Death (Jamrāja) took away your life,  
 cruel lord, you did not inform me, for otherwise  
 I should have strongly urged him  
 that he should have taken my life also along with your  
 life, my lord.

You never forgot me for a moment,  
 why did you not call me when you were departing (for  
 the next world) ?

Whenever you would go anywhere beyond the range  
 of my sight, you would always take my permission.  
 But this time you went to a foreign land in a singular  
 fashion, for you did not even care for me.

### Page 335

When I had practised *yōga* for full forty years,  
 my dear, then it was that I got you.  
 When I had squandered all my fortunes,  
 and wasted my youth and beauty unequalled,  
 then it was that the Unseen took pity  
 and bestowed on me that beauty (of yours), amongst  
 rejoicing.

Then I did not know your virtues,  
 and all day and night, I was haughty.  
 Now, my dear, where should I get you  
 that I may make you agreeable, by placing my head at  
 your feet.

You would always beseech me,  
 but I would never lend my ear's to your request.



*Kā aba karahū manāvō kaisē*  
*Binafi karahū kīnha tumha jaisē.*

*Tumha sāt mat cērī tōrī*  
*Kā aba karahū āeti mati thōrī.*

*Nita sarīra rākheū tore caranā*  
*Kā aba korahū dūi kara karanā.*

*Sāta barasa bāda rākheū*  
*Lāeu dōkha na mōhi*

*Auguna mōra chapāeu*  
*Kahēu na kachu tuma mōhi.*

*Sāta barasa rākheū lāda māhī*  
*Mana māha rōsa kihēu kucha nāhī.*

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*Calata bara torā rūpa na dekhetū*  
*Bucana na suneu na naena bisēkhetū.*

*Sō lā'lana taji rahē abhāgī*  
*Gāē lā'la mat sōi na jāgī.*

*Jaba tōhikā bāhara baharāi*  
*Bairini nīda kahā tē āi.*

*Dekheū jāgi mādira torā sūnā*  
*Nagara kōṭa ghara bhaeu bihūnā.*

*Āehu phūla chārī phulavārī*  
*Kāṭa raheū bāga mā chārī.*

*Gāeu kantha sō bēgi so bhāgā*  
*Pāchē raheu kaluika so lāgā.*

*Dēhu utara mōhi kantha sohāi*  
*Phāṭai bhumi aba jāyū samāi.*

*Yaha kalaika aba dēhu miṭāi*  
*Uṭhi kai lā'la tēhu sāgha lāi.*

*Aisā ratana milā jaga,*  
*Chāra samāneu āi*  
*Dhrika jīwana jō lā'la bina*  
*Jaga mā jiyatu rahāi.*

What should I do now ? How should I now make  
you agreeable ?

I now request you as you had previously done.

You are my lord, and I am your bond-maid,  
what should I do now ? I have little understanding.

Ever did I lay my body at your feet,  
what should I do now against the will of the Lord ?

I kept you in captivity for full seven years,  
but you did not blame me.

You would screen my evil doings,  
and never chide me for them.

I kept you in captivity for seven years,  
still you did not at all take it ill.

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At the time of your departure, I did not see your face,  
nor did I hear your voice, nor did I see your eyes.

However, you forsook this unfortunate woman,  
my lord, you went, and I did not wake up.

That sleep of mine which sent you out,  
whence did that enemy sleep come ?

When I woke up, I found thy temple lonely,  
and the walls of the city, the dwelling, and all else  
deserted.

Flower, you came here, leaving the flower-bed ;  
I was a thorn scattered in the garden.

The Lord (the flower) disappeared immediately  
while I, a dark spot, lagged behind.

Answer me, my beautiful lord,  
may the earth split and I go inside it !

Wipe off this blemish upon me,  
and get up and take me with you, my Love.

I got such a gem in this world,  
but ultimately that was mixed with the dust ;  
Cursed be the life that even without the lord  
continues to exist in this world.

*Yaha ghara bāra so dēsa tumhārā  
 Bhaeu sūnu sabha jaga adhiyārā.  
 Kauna batāihi bhēda karama thā  
 Bhūlē kauna dekhāehi panthā.  
 Kō tuma bina yaha pahāra uthāihi  
 Nēma dharama dina dina adhikāt.*

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*Aba tumha asa jaga upajē nāhi  
 Kauna so karī dukhī parachāhi.  
 Tumha samāna jaga phērī na āi  
 Kō asa rūpa gyāna budhi pāi.  
 Nibharama nīdu raheu piu sōi  
 Nāri sovati cētā nā kōi.  
 Tumha nihacinta bhaeu piu jāi  
 Sōca hamāra tajeu sukhadāi.  
 Sahī lōka hai yaha sansārā  
 Tumha bina kōu na ahai hamārā.  
 Kehikā dēkhi mana hulasē piū  
 Tirakha bujhāi piyāsē jiū.  
 Vahai basanta vahi pāvasa  
 vahai phūla phala sōi  
 Sabha apanē ritu dēkhaba,  
 tumhar na dēkhī kōi  
 Vahai mādīra ū saravara tīrā  
 Karāhi dhamāru sadā jehi tīrā.  
 Vahai phūlu phūlai cahū ōrā  
 Vahi cūfaka rāga kharjāna mōrā.  
 Vahai pavana jō phira phira āvae  
 Vahai dausa vahi raini dekhāvae.  
 Ēka na tumha jehi bina sansārā  
 Iloigā tina bhauana adhiyārā.*

**This household and this country of yours,  
all, are deserted, and the world looks gloomy.  
Who will now tell (the world) the secrets of Providence,  
and who will now guide (it) when it has forgotten the  
right path.  
Who will now, without you, raise this mountain  
(of duties),  
And who will without you lead a regular course of life  
day by day ?**

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Now none will be born in this world like you.  
And, who will now give shelter to the suffering ?  
None will again come to this world, who like you,  
will get such a good knowledge and understanding.  
You were sleeping soundly ;  
nobody awakened the wife who was asleep.  
You have grown careless since you went  
and you have forgotten my reposeful memory.  
This world is the real world,  
but in your absence, nobody is mine.  
Whose sight, my dear, will gladden my heart now  
that may quench a thirsty man's thirst ?  
Spring is the same, and the same the Rainy season,  
the same are the blossoms, and the same the fruits,  
all will appear in their respective seasons,  
but none will see you.  
The same is temple, the same the bank of the lake  
on whose banks we played naughtily.  
The same flowers even now blossom on all sides  
the same is the colour of the cātaka and the peacock  
The same wind blows again and again,  
the same days and the same nights even now appear  
You alone are not here, for which reason this world  
and in fact all the three worlds look dark and dreary

*Vahi taravara vahi lāta sohāvana  
Bhāvai na eka binā mana bhāvana.*

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*Eka dina hateu sobhāga sohāvā  
Jehi dina tōhi kāha Nāyaka lai āvā.*

*Bhai dhūma sabha Misira ke dēsā  
Uṭhi dhāvā sabha raṅka narēsā.*

*Paṭhaeu Nīla karai aśanānā  
Nara narēsa sabha dēkhi lobhānā.*

*Eka dina āja so dekhetū,  
sō mukha chāra chipānā,  
Kā bhā rūpa anūpa vaha  
jehi sansāra lobhāna.*

*Sapanē dēkhi bimōhetū tōhī  
Upajā biraha tēja lakhi tōhī.*

*Āihū Misira kantha tōhi lāgi  
Kaheū ki kā gūna kīnha abhāgi.*

*Pēma hamāra sāca bidhi kīnhā  
Pāhana sarūpa so hamakā kīnhā.*

*Jaba prītama hamasē mukha mōrā  
Jivana bhaeu darasa lakhi tōrā.*

*Cālisa barasa jōga mā kīnhā  
Sunī kai nāū sabhai kucha dīnhā.*

*Jaba torā nāu sunāvai kōī  
Pāvai lākha dēū jō hōī.*

*Bisa barasa raheū darasa adhārā  
Bisa barasa sunī nāma sabbhārā.*

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*Aba torā darasa harā bhut māhī  
Nāū tumhāra sunaba aba nāhī.*

*Dēkheū (na ?) darasa sunahū nahī nāū  
Kehi ke adhāra ruhaū yahi ṭhāū.*

The same are the trees, the same the beautiful creepers  
but none attracts me without the charming one.

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One day I was blessed with good fortune, the day on  
which Nāyak (God?) brought you (to me). There was  
rejoicing all over the country of Misira (Egypt). Everyone,  
whether a beggar in the street, or a king ran (to see you).  
They sent you to bathe in the Nile, and everyone,  
whether a layman or a king was pleased to see you.

And another day I find today, when the same face of  
yours is covered with dust. What has become of that  
singular beauty of yours which had enchanted the  
whole world?

When I saw you in a dream, I was at once in love with  
you,  
and when I actually saw you, I was under the pangs  
of your separation.

For your sake, my lord, I came to Misira (i.e., Egypt)  
and said, "For what reason have I been unfortunate?"

The Maker proved my love to be sincere,

He made me hard like stone.

When, dear, you turned your face from me,

my life would come back when I saw you.

I spent forty years of my life in *yōga*,

and when I heard your name I gave my all.

Whenever anyone would utter your name before me  
he got from me a lakh, or whatever there was with me.

For twenty years I lived on your looks, and for another  
twenty years I lived on the sound of your name.

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Now, your looks have been covered by dust, and also I  
shall not hear your name now. Now, neither I have your  
glimpses nor do I hear your name. On whom should I  
depend for the purpose of staying here (in this world)?

*Nā piu bōla sunāvahu  
 nā aba darasana dēhu.  
 Karahu dayā pata rākhau  
 Yaha jiu āpana tēhu.*

*Aba pati rahai jo jāi prānā  
 Dhirika jīva tuma bina jahā mānā.  
 Jivana bhalā jaba lahi piu hōi  
 Binā piu dhrika jīvana sōhī.  
 Piu bina sūna sabhai sansārā  
 Sukha sampati saba piu bina jārā.  
 Binā piu kōi saṅghāi nāhī  
 Kehi bidhi rahai prāna ghaṭa māhī.  
 Jarai jāi sukha sampati sājā  
 Binā piu āvai nahī kājā.  
 Piu kē saṅgha jo hōi bhikhārī  
 Binā piu sukha sampati balihārī.  
 Piu ke saṅgha bhalā bhikasai māhī  
 Binā piu sukha bilasai nāhī.  
 Tuma bina kantha jagata adhiyārā  
 Bhaeu ujāra sabhai sansārā.  
 Niṭhura prāna jo aba lahi raheū  
 Pāhana hiyā niṭhura dukha saheū.*

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*Khāi pachāra jo chāra para  
 Karai āha eka bār.  
 Pañchī prāna so uṛi gaeu  
 Rahī chāra māha chāra.*

Neither do you, my dear, make me hear your voice,  
nor you give me your glimpses.

Be kind and save me from blemish,  
and accept this life which is yours.

Now, my honour will be saved only if my spirit departs.

Cursed be my spirit if it likes to stay without you.

Life is desirable only as long as the dear one lives,  
and the same life is cursed without the dear one.

Without the dear one the whole world is dreary,  
and without the dear one, all comforts and riches are  
worthless.

Without the dear one, none is a companion,  
how should then the life spirit stay in the body ?

May the comforts and riches burn away !

For without the dear one, they are of no use.

It is better to be a beggar with the dear one,  
but without the dear one the comforts and the riches  
should be thrown away ;

with the dear one it is better to dwell in miseries  
but without him one should not indulge into luxuries.

Without you, my lord, the world is dark,  
and the whole world is deserted.

My life spirit is pity-less, that it stays in my body even now,  
and stone-like is my heart which has endured this  
disaster."

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When falling aback on the tomb  
she released a sigh,  
the bird-like life spirit of hers flew away,  
and the dust was left with the dust.





## APPENDIX II

### MODERN AWADHI TEXTS

(a) **gululaxwaxlix kathax** (Lakhimpur)

(b) **chando** (Lakhimpur)

[These two specimens were given to the author by his mother in 1921 and appeared first in the author's monograph on Lakhimpurī (published in 1923). The old lady spoke pure Awadhi. Alas! she is no more in this world, having breathed her last on June 1, 1931.]

(c) **cwaxran ki kathax** (Sitapur)

[From Jagannath, V. Jihurī, 2 miles to the south of Ramkōṭ, Dt. Sitapur.]

(d) **ṭhakuran ki baṣṭaxdurix** (Lucknow)

[From Ram Sahai of Amausi, Dt. Lucknow.]

(e) **āḍṣiare ki beimarnix** (Unao)

[From an inhabitant of a village, 2 miles to the north of Maurāwān, Dt. Unao.]

(f) **larikini ki pati-sexwax** (Fatehpur)

[From Sanwal Ahir of V. Catanpur, Pargana Kōṛā, Dt. Fatehpur, a place 4 miles from the boundary of Cawnpore district—by the courtesy of Fatehchand Varma.]

(g) **gurux kiflex ko phal** (Bahraich)

[From Tulsi Gaṛariyā, of Mankāpur, 6 miles to the west of Bahraich.]

(h) **baṛmṣian au bokarax keix kathax** (Barabanki)

[Collected by Pt. Lalita Prasad Sukul.]

**(i) sijar au sijarin (Gonda)**

[From Harmohan Singh of V. Mahuābirāhim, Tahsil Utraulā, 28 miles from Gonda.]

**(j) barbar ki karāmat (Fyzabad)**

[From Lachiman of V. Bichiā, 5 miles to the south-west of Fyzabad town.]

**(k) kacchori maz bajarn (Sultanpur)**

[Statement of Jagwanti, wife of Ramanand, of V. Gāreri, Dt. Sultanpur, in the Court of Mr. Chintamani, Dy. Collector.]

**(l) mukadimar kai hazl (Partabgarh)**

[Collected by Pt. Lalta Prasad Sukul.]

**(m) bamfianiz kai bajarn (Allahabad)**

[Statement of a Brahmin woman of a village on the Eastern boundary of Allahabad district, by the courtesy of B. Saligram, Reader, Collector's Court, Allahabad.]

**(n) bñikhariz barmfian kaj kathar (Allahabad)**

[Collected by Pt. Lalta Prasad Sukul, from a resident of a village, 32 miles to the east of Allahabad towards Mirzapur.]



(a) gulgularwarlix kathax

exkrazjax raxaĩ au mabotaxrix raxai au dulañin raxai. mabotaxrix roxju chapzan parkaxi kę bñoxjan banaxwai au apnax kharĩ au apnex larika kę khawaxwai. dulañin khaxtir exk bejñari kį roxtir sęxkai, axdñix roxtir au loxnu sabexrex dexi au axdñix sapjña kę. ui maxrex gusxakę roxtir dęñarija mę daxri dexĩ au loxnu gagari mę naxi axwaĩ. aisai karti karti baxrax barsai gudari gaĩx. tab exk din burññax gul-gular kiñinį. gulgular jhãxi kę dñari diñinį au apnax disai calix gaĩx. jaxti berijax baxu sę kaxi gaĩx kį 'dulañinį aisix derkhex raxeu.' baxux, jalex ui lauxaĩ talex, tiznį gulgular nikaxri liñisį. khaxisį naxiz, dñari axiz. talex burññax axi gaĩx. kulxax ulxax kai kai apax ařñijax derkhinį jaxi. tau kaxinį 'dulañin kax iz mę kę gulgular tum liñex hau?' dulañin boxlĩx 'ham buax ham naxiz liñen hai kax maxlum bilaxijax lai gai hoxi, gai raxai ui waxr.' tau bilaxijax kaxisį 'raxu tui, tui kax mai tizni pazni se ne dñoxi dexũ tau mai kaxñe kį. tui liñex au mai kax corrix lagaxjex.'

taxi kai jab sũxñi bñai tab raznix apaxį khařijax bichaxinį, dijax baxri kę dñarinį. jab razja kę kaceñeri sę lauxai mę dext derkhinį tau kaxinį

## Translation

### (a) A story about gulgulās<sup>1</sup>

There lived a certain king with his mother and wife. The mother used to prepare food of fifty-six varieties daily and she and her son used to partake of it. For the daughter-in-law, however, she baked a loaf of millet and gave half a loaf and salt to her in the morning and half in the evening. She, on account of anger, threw the bread into a big earthen pot and poured the salt into a jar. In this way twelve years passed. One day the old lady prepared *gulgulās*. She covered them and having done so she went out to ease<sup>2</sup> herself. While going she said to the daughter-in-law: "Daughter-in-law, keep an eye in this direction." Before the old lady returned, the daughter-in-law took out three *gulgulās*. She did not eat them but put them away. The old lady returned and after rinsing her mouth<sup>3</sup> went and looked at her wooden vessel.<sup>4</sup> Then she said: "Daughter-in-law, is it you who have taken the *gulgulās* from this?" The daughter-in-law replied: "I, mother, I have not taken any. Who knows but that the cat may have taken them, she has been that way." The cat, then, said: "All right, you wretch, I am not a cat if I do not wash you out altogether.<sup>5</sup> You took them and attributed the theft to me."

Thereafter when it became dark,<sup>6</sup> the queen arranged her bedding and lighted the lamp. When she saw that there was some delay in the king's return home from the court

<sup>1</sup> *gulgulā* is the name of a special Indian preparation made of flour and sugar, it is also called *puā* at some places.

<sup>2</sup> 'To go out or to go to the quarters' (literal trans.) is a euphemism for attending to nature's call.

<sup>3</sup> To rinse the mouth, *i.e.*, to wash the mouth, hands and feet.

<sup>4</sup> *aṛhiyā* is a big wooden vessel to put eatables in.

<sup>5</sup> *ñiñi pāni se dhōi dēñ*—lit. wash you away with three waters, *i.e.*, destroy you completely.

<sup>6</sup> Lit. when it became evening.

'laxox talex soxi lexix.' iu kañi kai sorwai largix. bilaijax kaz kiñisi. koxi ki pagijax uñhaxi laxix. au unkix khañija pə dñari diñisi, koxi ki tarwaxri lai kai huañ dñari diñisi; au koxi kə jurtax uñhaxi laxix so palka kə tarex dñarisij axi. Atxax sazməzn dñari kai bilaijax apnax calix gai.

razjax jab kaceñeri se axjex derkhañ kaz koxi kə jurtax dñarex, koxi ki tarwaxri, koxi ki pagijax. razjax man maz anjaxdex ki koxix mardu raznix tixr axwax hai. tau añcinij tarwaxri ki ixkaz maxđaribax. tau dijax boxlax 'razjax samuññi kə marreu.' razjax tixni daxñ tarwaxri uñhaxini au dijax tixniu daxñ tirbaxcakə diñisi. tau razjax tarwaxri dñari diñini au loxtax lai kai pakhaxnex calix gajex.

etrix dexr mo raznix jaxgi parñ tau dijax baññaxi diñini. dija kə darwaxje pə kũñ raññai, razjax huañ kulxax karti raññai. jab dijax apnex gñar paññecax tau maññotaxrix kañisi ki 'bñaijax azju baññ dexr lagaxjeu, mai khaxi kə liñex baññhi raññi.' dijax kañisi 'maññotaxrix kuchu pũxchau naz, raznix par baññ bipati parix hai.' razjax ðhaxññ hoi kai sunai laxg. maññotaxrix kañisi 'kazñex bñaijax?' dijax jais jais haxlə bñawax raññai tais sab bataxi diñisi. razjax sab suni kai gñar kaz axjex au oxññi kə pauxhi raññex.

jab bñoxru bñawax tau maññotaxrix phiri chapzan parkaxl kə bñoxjan banaxini au kañini 'bñaijax khaxu axi.' razjax kañini 'buax parsau.' uierk thaxrijax parsini. razjax kañini 'dosariu parsau.' ui doxsari parsini. razjax kañini 'tisariu parsau.' buxññax

she said to herself: "Let me sleep for a while." Having said so she went to sleep. And what did the cat do? She brought somebody's turban and placed it on her bedstead and took somebody's sword and placed it there. She also brought somebody's shoes and put them under the bedstead. She put these things there and went away.

When the king returned from the court he saw that there were somebody's shoes and somebody's sword and turban. From it he concluded that some man had come to the queen. On this he drew his sword in order to kill her. The lamp spoke out: "O king, learn the truth before you kill her." The king thrice drew the sword out and the lamp forbade<sup>1</sup> him all the three times. He then put down the sword, took the *ḍiā*<sup>2</sup> and went away to attend to nature's call.

Meanwhile the queen woke up and put out<sup>3</sup> the lamp. There was a well before the door (of the house) of the lamp. The king was rinsing his mouth there. When the lamp reached home, his mother said: "My son, you are very late to-day, I have all along been sitting with the food ready." The lamp replied: "Dear mother, do not ask anything, great calamity has befallen the queen." The king stood there and listened. The mother asked: "What is the matter, dear son?" The lamp related everything that had happened. The king heard everything, came home and having covered himself up, lay down.

When it became morning, the mother again prepared food of fifty-six varieties and asked her son to eat it. The king asked her to serve. She served one dish. He asked her to serve another. She served another. He asked her to serve a third. The old lady said to him: "Come, let us

<sup>1</sup> *tirbacak dihihi*—lit. spoke three times, i.e., in a decisive manner.

<sup>2</sup> *ḍiā* is a small brass or bronze vessel to contain water.

<sup>3</sup> *ḍaphai dihihi*—(lit. lengthened or developed) is a euphemism for extinguished.



kaṣini 'axox ham tum khaxiz, dulaṣin khaxwax kari-  
 ṣaṭ.' tau razjax kaṣini 'naxiz tisariu parsau.' jab  
 tisariu tharijax parsi gai, tau razjax kaṣini 'razniz  
 khaxu axi.' razniz kaṣini 'sunau razjax baxrax barsai  
 bixti gaṭx tab na kabṣaṭx pūxcheu. axju kax hai?'  
 iu kaṣi kai qeṣerija ki roṭix azgeṣ kurai diṣini au  
 gagari ko loṣnu āṣgan mo naxi diṣini. buṣṣax maxri  
 ko khisijaxi gaṭx au waflex tix mari kai raṣi gaṭx.  
 'axjax razniz baṣut din razji kiṣini.

JAiseṣ un keṣ din baṣureṣ taiseṣ sab keṣ baṣuraṭ.

take our meal, the daughter-in-law may eat food afterwards." But the king said, "No, serve a third dish also." When the third dish was also served, he asked the queen to come and eat. The queen replied, "Hear, O king, twelve years have passed and never did you ask me (to eat). What is the matter to-day?" Having spoken so, she brought out the bread from the earthen pot and put it all before him and poured out the salt from the jar in the courtyard. The old lady got very much ashamed and died on the very spot. The king and the queen reigned for many a day. May<sup>1</sup> everybody's good days return as did theirs.

<sup>1</sup> This is the prayer with which every story ends. It shows that a story may relate unhappy events but always has a happy end.

(b) chando

**soxwau ki jaxgau moxrix axdñi bñawainix jagat  
kezxix raznix, akabar thaxññex duaxr, hoz bali jaxũ.  
(1)**

**kix tum akabar parchan axjeu, arex parchan  
axjeu, kix tum darsan axjeu, bali jaxũ. (2)**

**nax ham maxtax moxrix parchan axjen, arex  
parchan axjen, nax ham darsan axjen, bali jaxũ. (3)**

## Translation

### (b) A song<sup>1</sup> in praise of Bhawānī

*Note 1.*—Bhawānī is one of the seven powerful goddesses. She is sometimes also identified with Bhawānī, Siva's wife. Her abode is on the hills. The story goes that once Akbar thought of throwing her image (usually of stone) out and so he went to the temple of the goddess. The present song is the dialogue between the two.

*Note 2.*—For the sake of rhythm the words in a song undergo some changes which are not generally visible in ordinary speech. For instance, a short *a* is added to every word which ends in a consonant, final vowels are often lengthened and the long vowels in the middle of a word are often shortened.

*Note 3.*—The language of songs is often somewhat borrowed and archaic. For instance, in verse we have the obl. inf. in *-an* (*kaṭan*) side by side with *-ai* form (*jarai*).

1. "Are you sleeping or waking, my Ādhi Bhawānī<sup>2</sup>, queen of the world, Akbar stands before your door, I bow to you<sup>3</sup>."

2. "Akbar, have you come here for the sake of *parchan*<sup>4</sup> or for *darsan*<sup>5</sup>?" I bow to you.

3. "My mother, I have come here neither to do *parchan*, yes, to do *parchan* nor to have your *darsan*, I bow to you."

<sup>1</sup> *chanda* is the term used for the songs in praise of gods and goddesses, chiefly goddesses.

<sup>2</sup> *Ādhi Bhawānī*—name of one of the seven sisters—the healer of all pains.

<sup>3</sup> *bali jāu*—I adore, I bow; this is the burden of the song.

<sup>4</sup> *parchan* < Sanskrit *prakṣālana*; this signifies the special rite of pouring water—chiefly Ganges water—over the image of a god or goddess.

<sup>5</sup> *darsan* < Sanskrit *darśana*, visiting, seeing, used only of gods and saints and elders to whom respect is due.

ham tau martax moxrix laɣnex ko axjen, arex laɣnex ko axjen, nikari na laɣau maidaxn, bali jaxū.

(4)

tumɕarex tau akabar phaɣjai baɕut haĩ, arex phaɣjai baɕut haĩ, hamarex tau negulax akeɣl, bali jaxū. (5)

tumɕarex tau akabar qɕiaɣl tarwarijax arex toxɕai bandukbijax, hamarex phuxlan keɣrix maɣl, bali jaxū. (6)

jaxi kaɕieu ui durgax baɕinin aɣex, aɣaxɣ martax aɣex, ui saxtau baɕinin aɣex, tãbuɣn aɣi uɣharwaĩ, bali jaxū. (7)

jaɣai laɣaĩ tãbuɣx kaɣtan laɣaĩ qoxrix, kaɣtan laɣaĩ qoxrix, tab ham aɣɕi bɕawaxniz, bali jaxū.

(8)

jaɣai laɣex tãbuɣx, kaɣtan laɣɣix qoxrix, kaɣtan laɣɣix qoxrix, ab ham aɣɕi bɕawaxniz, bali jaxū, ab ham jaɣat bɕawaxniz, bali jaxū. (9)

akabar bũɣɕi paɣijax larkaxwaĩ, paɣijax larkaxwaĩ, bixbix sɛ daxnax daxaxwaĩ, bali jaxū.

(10)

ham tau jaxniz martax kũɣkar paɣthar, arex kũɣkar paɣthar, nikariz haĩ aɣɕi bɕawaxniz, bali jaxū, nikariz haĩ jaɣat bakɕaxniz, bali jaxū. (11)

abtix beɣr tum paɣɣɕau bɕawaxniz, arex paɣɣɕau naɕaraxniz, ab naɣɕiɣ paɣbat axib, bali jaxū, ab naɣix paɣbat axib, bali jaxū. (12)

soɣwau ki jaɣgau moxrix aɣɕi bɕawaxniz, jaɣat keɣrix raɣniz, akabar ɣaxɣɕex duaxɣ, hoz bali jaxū.

4. "My mother, I have come here to have a fight with you, yes, to have a fight, why not come out and fight, I bow to you."

5. "You Akbar, you have many armies, yes many armies, while I have the solitary *negulā*,<sup>6</sup>" I bow to you.

6. "You Akbar, you have shields and swords, yes rifles and guns, I have only the garland of flowers," I bow to you.

[Bhawānī now sends her messengers to her sisters and it is not long before they arrive to help her.]

7. "Go before sister Durgā, before Aṅgarmātā, yes before all the seven<sup>7</sup> sisters and ask them to set fire to the tents," I bow to you.

8. "When the tents begin to be burnt, when the strings begin to be cut down, yes to be cut down, then shall I be Ādhi Bhawānī," I bow to you.

9. The tents began to be burnt, the strings began to be cut. "Now I am Ādhi Bhawānī, now I am Bhawānī of the world," I bow to you.

10. They bind Akbar to a beam,<sup>8</sup> yes let him hang there and make his wife<sup>9</sup> grind corn, I bow to you.

11. "Mother, I thought you were only gravel and stone, yes only gravel and stone, but you have come out to be Ādhi Bhawānī, yes come out to be the celebrated goddess of the world, I bow to you."

12. "Be pleased, O Bhawānī, this time, yes pardon, O Empress of the world, never shall I come again to the hills, never shall I come again to the hills, I bow to you."

"Are you sleeping or waking, my Ādhi Bhawānī, queen of the world, Akbar stands before your door, I bow to you."

<sup>6</sup> *negulā*—the name given to the single boy-defender of the goddesses, who remains always with them.

<sup>7</sup> The goddesses are seven in number and all of them are sisters born of the same parents; *Durgā*, *Aṅgarmātā*, *Bhawānī* are three of them. *Durgā* is the goddess of small-pox, *Aṅgarmātā* burns everything and *Bhawānī* is the healing goddess.

<sup>8</sup> *paṭiyā* is the name given to the beams used to make a cot, there are four such in every cot. <sup>9</sup> *bībī*—wife, here the Queen.

(c) cwaxran ki kathax

jarkasaxi raxaĩ. taunkex pichowaxrex roxcwaxro arwatĩ raxaĩ. tau phiri jark din phiri axjex. tau saxi kaxin ki "djarkhau jix rupajax diflex raxan taun kaxĩx dharĩ." tau saxiuni kaxini "axgan kex arrem dharĩ." waxi max largix raxaĩ barxaijex. tau saxcwaxr raxaĩ sunti. tau phiri raxti ko cwaxr axjex. tau phiri exku cwaxr gawax waxi max harthy daxri difisij. ui kex barxaijex kartij khaxini. ta ux bharxax. dwaxsar kaxai larg "ux tau uharxex sab lifex jaxti. hamaxu laxajix jaxi." tau waxau lai kai bharxax. jaxex tanax sataxĩx kixin. waxi din cwaxr aponex gharai calax gajex.

dwaxsarex din phiri axjex. tab saxi aponex axgan mo admi kex buraxũ exku garaxax khodaxin, ui max sirax bharowaxin. tau saxi saxiuni terex boxlex ki "ui phuz kerex bartan kaxĩx dharix?" tau phiri saxiuni kaxin "raxti ko na burxax karau. axgan kerex dexuka m dharĩ." ta ui saxtau cwaxr sunti raxaĩ. tab gar kex jab sab janex soxi saxi gajex ta wai cwaxr saxtau axjex, tau axgan kerex dexukam exku paxilex paxhax. tab dwaxsar kaxati "iu tau sab baxorex lexti hamaxux baxollexix." ta waxau phaxdi parax. jaxex tanax sataxĩx phaxdi parex ui max.

## Translation

### (c) The story of the thieves

There lived a banker.<sup>1</sup> Thieves used to resort to the back side of his (house) daily. Then again one day they came. The banker said: "See, the money that I had given to you, where have you placed it?" The banker's wife replied: "It is in the nook<sup>2</sup> of the courtyard." There were wasps in it. The seven thieves were hearing. At night the thieves came. One thief went and put his hand in it (the nook). The wasps stung him and he fled. The second thief said (to himself): "He is taking all of it away, let me also take it." And he also fled after taking it. All the seven did in this manner. The thieves on that day went to their home.

On the second day, (they) came again. The banker had got a pit dug in which a man could get drowned and got it filled up with molasses.<sup>3</sup> The banker said to his wife: "Where are those vessels made of *phūl*<sup>4</sup>? The banker's wife replied: "Don't ask (such questions) at night. They are in the courtyard's cellar." All the seven thieves were hearing. When all the people of the (banker's) house had gone to sleep, the seven thieves came and one (of them) entered the cellar of the courtyard. Then the second said (to himself): "He is collecting all of them. Let me also pick up." And he also got in. In this manner all the seven went in it (and got drowned).

<sup>1</sup> *sāh*—a banker, moneylender, usually of the *Vaiśya* caste.

<sup>2</sup> *āṛ*—a small recess in the walls, particularly on both the sides of the doors.

<sup>3</sup> *sirā*—The juice of sugar-cane is boiled first and then the solid part is separated to make sugar and the liquid part remains, this is known *sirā*.

<sup>4</sup> *phūl*—a metal made by a combination of several base-metals. it is one of the costly metals and makes beautiful vessels.



bñorabñēz beirez exkə phakixrə arwax ta wabñitex saxñuni buxñini “din bñarem tum kai pasezrix narju parwati hau?” ta ux kabñisj “ham tizni pasezrix narju pariti hai.” tau saxñuni kabñini “djaxkhau iz cwar ko uñhaxi ko taxl mo daxri arwox, ham caxri pasezrix dexib.” tauz daxri arwax. tab saxñuni kabñinj ki “tum na maxlum kaiser daxri arwati u iu tau phirj bñazgi arwax.” jañex tanax dwaxsar daxrai gajex tapxhirj kabñinj saxñuni “tum na maxlum kaiser dax-rati hau iu dexkhau phirj gñuxmi arwax.” jañex tanax satabux kaññāx daxri axjex tapxhirj jab satabwāx daxrai gajex, tau ñuñx exkə dñoxbix chāñtati raññai kapañax. tau cwar ko ui taxl mo daxrin tab ux dñox-bix qeraxi ko bñazgax. tab ux phakixrə kabñisj “beir beir saxr bñazgj jaxti raññai abakix saxre k pakari lifen.” ta wabñi kaz maxri kaññāx wabñex taxl maññāx daxri diñin. tab ux saxñuni tixr gawax, kabñai lañg “jaun beir beir dextix raññau taun abakix saxre ko maxri ko daxri axjen.” ta wabñi kaz saxñuni narju diñin caxri pasezrix.

At the time of dawn there came a Fakir. Then the banker's wife asked him : " How many *pansērīs*<sup>1</sup> of corn do you get in a whole day ? " Then he said : " I get three *pansērīs* of corn in a day." The banker's wife said : " See, lift this thief and throw him in the tank, I shall give you four *pansērīs*." He went and threw him. Then the banker's wife said : " I do not know how you throw, he has fled back again." In this manner, he (the Fakir) went to throw the second. Then the banker's wife said again : " I wonder how you throw, see, he has returned again." In this manner he threw all the seven. When he went to throw the seventh, there was a washerman washing clothes. When the Fakir threw the thief in the tank, the washerman fled out of fright. Then the Fakir thought : " the rascal<sup>2</sup> used to run away again and again ; this time I have caught him." And killed him and threw him in the tank. Then he went to the banker's wife and began to say : " Him whom you gave (to me) again and again, I have killed and thrown away." Then the banker's wife gave him four *pansērīs* of corn.

<sup>1</sup> *pasērī*, Hindustānī *pansērī*—a weight of five seers : a seer is of a little over two pounds.

<sup>2</sup> *sūr*—lit. 'wife's brother,' thence a term of rebuke.

(d) tħakuran ki bařiaxduriz

gadar mō ham das gjarrař barse ke rařian. ham kar sudřisab hai. barsararř pakari gajer rařiař. řgareřj kařini ř "ham kar cařararřamř deru,"; barsararř deri larg. řgareřjan derkhini barsararř narai garwai mō pareř řiař tab un kar pakari lai ger. goxrar sabberli mō ari gajer.

munzarřingř hamar carcar rařiař. tiz barsararř ke karinda ki nar karrini řařiai. sizararřal warler malisarbard ke pařharř bolarini. das siparřir, erķ erķ churraz au erķ erķ řařřar. munar au parcam au pařalwarř biarř karibai nariz kiřini řařiai. tau pařharř ui mar erķ barar berřřabř řařiai. uz kařisř "munzarřingř sunen řařiai tum barer bařiaxdur hau, řgareřjan sē larer řařiau. hamareř pařharřnan sarř na larau. das din tumareř makarř mō arjer hoi ger." un kiz carpari baniz řařiai teři ma ter nikarri diřini řařiai. au řerķ bāgalaz řařiai tiz mar tizniu břari řařiař řařiař. tau kařini "karři ham tum ter larab. phirř na kařieu ki ham kar marři."

tau břorř řab břar tab das řhař karřar bamarřan ki bolarini. un kar miřhariz khawarini. unkar carri carri parar dachinar diřini au řor kuchř bacar tarř aponar tizniu břari khari liřini. kařini "ab sudřarřau hamar siparřijarřar derkhau." tab marri larřhini tizniu břari girari diřini. warer sab cořari gajer. tau řamarřar řarř barar tabarar borli řařiai, kařini "iz kiz nar k ham řarar karřab. řur ham kar rořř nariz khari diřisř." warř nar k karři liřini, kařini "hamar řjarřhau siparřijarřar ab."

## Translation

### (d) The Bravery of Thākurs

At (the time of) the mutiny I was ten (or) eleven years old. I have every recollection. The Bādshāh was captured. The English said : " Give us one-fourth (of your revenue)." The Bādshāh began to give it. The English saw that the Bādshāh was given to dance and music. Then they caught him (and) the white people occupied the quarters.

Munna Singh was my uncle. He had cut off the nose of the agent of the Bādshāh. (The Nawāb) of Shīshmahal called ten Paṭhān soldiers of Malihabad. (They had) each one knife and one *lāṭhī*. Munna and Pancam and Pahalwan (were bachelors) had not married. Then there was one Paṭhān amongst them who was very naughty. He said : "Munna Singh ! I had heard that you are very brave and that you had fought with the British. (But) you did not fight with us, the Paṭhāns. It is ten days that we came to your house." Their shed it was from which they had been turned out. There was a bungalow in which all the three brothers resided. Then (Munna Singh and his brothers) said : " We shall fight with you to-morrow. Do not say, later, that they killed us."

When it was morning, they called ten daughters of the Brahmins, fed them on sweetmeats and gave them four pice each as gift. And whatever (of the sweetmeats) remained, they ate up. (Then they) said : " Get ready now and see our soldiership." Then the three brothers by their *lāṭhī* strokes brought all of them down. They all got injured. Then the Jamādār who spoke very sharply, (with reference to him) (they said) : " We shall cut off this man's nose. He made it hard for us to eat our meals (lit. bread)." They cut his nose (and) said : " Now see our soldiership."

saxl bfiare kj sajax bfiAi. jab mafinax bfiari  
chuztai ko rafax tab adfiar singfi qarikodar te mili  
kai munxax singfi ko jjezi me jafiar dewaxi ko  
marwaxi qarriñ.

They were sentenced for one year. When there remained one month for (their) release, Adhar Singh, in conspiracy with the Doctor, got Munna Singh poisoned in the jail and caused his death.

(e) Ādīāre kī beimāznīx

jāxk samāi erkū ādīār aīdmīx ratxax ratxax calax jaxti rāṣai. derkhati rāṣāī ki meṣarījāx au mānsāwax laxṣi m baīṭh calax jaxti rāṣāī. tau meṣerexwāī kāṣax mānsāwax tē ki “jāṣi kax laxṣi m baīṭhax lexu”. kāṣin “ādīār aīdmīx beimāzn hort hai jāṣi kax nā baīṭhaxwau laxṣi m.” kāṣin “naxīx baīṭhaxlēxu, jāb beimāznīx kārai tab ham tex batāxjeu.” un baīṭhaxlēzn. tā un tex ādīāraux tē pūrchin “kāṣāx par tum utarīṣau laxṣīx par tex.” kāṣin “utarī parau jo aīṣīṣīx jāīṣau.” tā un kāṣax “laxṣīx baīṭh hamāx axī, ham kāṣe kō utarīx, tum utarī parau.” pulis kē sipaxṣīx rāṣāī tā huāx raxjā kē lagex un kax pakarī lai gex. tau raxjāx kāṣenī “tūmṣārī pexīx azju nā hoxīx kaxṣī hoxīx.” tīzn koṭharīn mō tīṣū kō jāxk jāxk kō bando kāī deṣīn. tīznīu jāgax par erkū erkū sipaxṣīx baīṭhax deṣīn. uī jāznīn nax ki sipaxṣīx baīṭhāī. raxjāx kāṣin “jāunū īx raxtī kō kāṣāī tāun sāberrex ham kax batāxjeu.” aurāt raxtī kō kāṣatī rāṣai ki “hamāx mānsāwax kāṣatī rāṣai ‘īx kax nā baīṭhaxox’ mulax ham baīṭhaxī līṣīn.” tā mānsāux kāṣin ki “meṣerījā k kāṣax nā kārai kō cāṣīx, derkhau ham kāṣīt rāṣī gex ki ‘īx kax nā baīṭhaxox,’ beimāznīx kāī gax.” ādīāraux kāṣāī “raxjāx axī jo nījāx buxṣī jāxīx tau tīznī mō erkū dewaībāī karīx.” raxjāx sāberrex pāṣār sipaxṣīn tē pūrchax ki “aurāt kax baxt kāṣīs.”

phirī raxjāx kāṣin “īx kax kuchū nā deṣu, īx kax īrī kō kherdēxu.”

## Translation

### (c) A Blind Man's Trickery

At one time, a certain blind man was going on a path. It was seen that a husband and wife, seated in a cart, were going. Then the wife said to the husband: "Take him in the cart." (He) said: "A blind man is dishonest usually, do not give him a seat." (She) said: "No, give him a seat, tell me when he practises dishonesty." He gave (him) a seat. Then (he) asked the blind man: "Where will you get down from the cart? You may get down if you go in this direction." He said: "The cart and bullock belong to me, why should I get down, you may get down." There were policemen, they caught them and took them to the king. The king said: "Your case will be put up to-morrow, not to-day." (He) shut up all the three, one by one, in three rooms. In all the three places (he) appointed a soldier each. They did not know that the soldier was sitting. The king instructed: "Whatever they say at night, tell it to me in the morning." The woman was saying at night: "My man was saying 'do not seat him,' but I gave him a seat." The husband said: "One should not do according to the woman's request, see I kept on saying 'do not seat him;' he did practise dishonesty." The blind man says: "He is a king, if he understands the case, he will cause one of the three (woman, cart and bullock) to be given (to me)." The king, in the morning, asked the soldiers: "What did the woman say?"

[Here follow the three statements of the three persons. one by one; these have been dropped to avoid repetition.]

Then the king said: "Do not give him (the blind man) anything, beat him and turn him out."



(f) larikini ki pati-serwar

erk barazmšan rāšai se woš māsaxdexo kai serwar kai calox. tab māsaxdexo parsando bšex. hāx tab kašen ki “māxg lero jo māxgai kar hoxi.” hāx tab barazmšan kašesi ki “ham kar erk larikax dexo.” tab uix kašen ki “djaxb tau pai jab bixši hui jaxix tab lai ljaxb.” tab barazmšan aponex man mōx khjazi kišesi ki “ham bixši nar karab, tab kaisex lai ljaxšā.” phir un kex bazlak dimšeni.

hāx tab ui bazlak sajaxn bšex tab bixšlex kar lozg barg dauraī lazg, tab barazmšan inokaxr kirn ki “bixši na karibex.” tab māšotaxrix larikax kai kašā lazg ki “maī jabarjastix bixši karīšā.” tab barazmšan maxrex kureidi ke nikari kai cali bšax ki “jaš bixši ke thaīx nar rāišā.” jaxj ke erk kuāx ke pars pašūci gar. kuāx ke pars cazri larikinix kherlati tīx. tab erk sakhix bozlix ki “kuch bart kašax.” tab erk bozlix ki “tum aponex sasurax jaišax to kar karīšax.” tab wax sakhix bozlix ki “jab jaišā tab erk cuxl lai jaišā, to jaxtai jaxt judix hui jaišā.” tab duxsari sakhix bozlix ki “jab maī jaišā tab baḡhanix lai jaišā, tab hwan sex sab baḡoxri laišā.” tab tixsari bozlix ki “maī jaišā tab dijaxsaraxix lai jaišā. tab duaršlex te argix laḡaišā.” tab cauthi bozlix ki “mwaxr kaḡth<sup>1</sup> jo erk pašar jijat hoxix to dui pašar jaišā.”

tab wax barazmšan oix larikix ke pars cali bšax. tab larikix aponex makaxn me pašūcix. tab barazmšan baiṡhi gar jaxj. tab larikix ke gšar kex max baxp axjex tab pūxcheni ki “tum kašāx rāšat šjax.

<sup>1</sup> Obviously an error for kaṡth.

## Translation

### (f) A Girl's devotion to her Husband

There was a Brahmin. He went to serve Mahādeva. And Mahādeva was pleased and (he) said: "Ask whatever you want to ask." Then the Brahmin said: "Give me a son." He said: "I shall surely give one but when he marries, I shall take him back." At that the Brahmin thought to himself: "I shall not marry him, how then will (the god) take him?" Then a son was given to him.

The boy grew up. People began to run for his marriage but the Brahmin refused (saying): "I shall not marry (him)." Then the boy's mother said: "I shall marry (my son) by force." The Brahmin went out (of the house) out of wrath: "I shall not remain here in place of marriage." Having gone he reached near a well. There were four maids playing near the well. One of the friends said: "Say something." Then one said: "When you will go to your father-in-law's, what will you do?" That friend said: "When I shall go, I shall carry an oven, and as soon as I arrive I shall get a separation (from other people of the family)." Then another friend said: "When I go, I shall carry a broomstick and shall sweep away everything and bring it with me." The third said: "If I go, I shall carry a match-box and shall set everything on fire from the very entrance." The fourth said: "If my beloved would be living for one watch, I shall endeavour to make him live for two watches."

The Brahmin went near that girl. And the girl reached her home. The Brahmin went and sat there. The girl's parents came and asked: "Where do you reside? What

kaun jaxti azhiu." kañax ki "baraxmñan azhiñj." tab larikiz ke bazp pūichesi ki "tum kañex kaz azjanu." tab wax baraxmñan kañesi ki "toxrix larikiz au morrex larikax ki saxdir hoxi cañiz." tab ui larikiz ke gñar kez ui baraxmñan kaz maxrañ lazg au kañañ lazg ki "saxrex ham apoxiz larikiz kaz biazñ toxrex larikax ke saxth na karibex." tab baraxmñan anxo paznix chñix dixññesi au qeñerix mñx last lagaze kai par rañox ki "larikiz kaz biazñ na karixax to mai mari jaiñññ." wax phirijaxd raxjax khijñx gai.

tab raxjax un kaz bolaxinj ki "kañex kaz maxrañ jax jax kaz." tab woxi larikiz kez gñar kez kañañ lazg ki "saxñeb jax jabarjastix biazñ karat hai morrix larikiz kaz." tab raxjax kul pūichi kai kañesi ki "biazñ kai djax, acñhax hai." tab biazñ huñx sañix huigax. tab baraxmñanex aponex gñar kaz cali bñax. aponex gñar mñx paññcoz tab baraxmñani puxchai lazg ki "tum kañññx ger tjox aur kaz kari azjox." "larikax kez biazñ ke khwaxj kaz ger ten. biazñ sañix kar azjen."

caste do you belong to?" (He) said: "I am a Brahmin." Then the girl's father asked: "Why have you come?" The Brahmin said: "It is necessary that your daughter and my son should marry together." At that the people of that girl began to beat the Brahmin and to say: "Rascal!<sup>1</sup> we shall not marry our daughter to your son." The Brahmin, then, gave up eating and drinking and fixing a foot on the threshold lay down (saying): "If you will not marry (your) daughter (to my son), I shall die." The complaint was lodged at the king's.

The king called them (and asked): "Why did you beat him?" The girl's people said: "Sir, he is forcibly marrying our daughter." The king then asked everything and said: "Do marry (your daughter). It is nice." The marriage, thus was settled there. The Brahmin started for his residence. When he reached home his wife asked: "Where had you gone and what did you accomplish?" (He replied): "I went in search of the son's marriage and have settled it."

NOTE.—The story, later on, relates how when the daughter-in-law arrived she was able to prolong the life of her husband by propitiating the deities.

<sup>1</sup> See footnote No. 2 under (c), p. 445.

### (g) guruz kiflex ko phal

dui janex rafiāi lozdi. tau unkeḡ guruz arjex tau kaḡin “razm razm sunlexu, mazlar paḡillexu.” taun tar diḡin manex “kartik mō arwox tab razm razm sunlexix.” unkai meḡoraxruz bḡagotin bḡai, ui tarax dai diḡini, kaḡini, “maḡḡi maḡiḡāx.” tab bix mō meḡararuijax keḡ mardawax mari geḡ. phaxgun mō unkeḡ guruz arjex tab keḡ guruz karai; guruz keḡi kai ceḡlar banaxwaḡ, ui rafiḡbai narix karaḡ. tab ui waisen rafi geḡ.

tau kudzin bardi unkai meḡoraxruz marix tau sanguti parix razm ḡḡareḡ. tab ui tau raxax khiiāx beḡix ḡalamḡ liḡini au ui tau harthix banex. tau kudzin bardi ḡab saxdiḡ karai kō bḡaiḡ tau harthix sunini tau khuḡokax karai laxḡēx. tab baḡut karjal. baid waid baḡut baḡorini, narḡiḡ nizk hoḡ. ḡab thoḡren din bijaxḡi kō rafi geḡ tau harthix baḡut duborijaxn. tab puxchini ki “baxp ḡaxn harthix tau marax ḡaxt hai.” kaḡini “hāx beḡix marax ḡaxt hai.” tau kaḡini “phiri koxiḡ ḡatan nizk karau.” tau harthix texneḡ kaḡojaxḡi ki “ham bijaxḡi uwaxḡi na karabai kuchḡ, na kaḡiḡ ḡaxbai karab.” tab kudzin bardi baxbax arjex. bḡabḡuxti uḡhaxi harthix par baḡaxi diḡini tab ux phiriḡ manaxiḡ hoi geḡ.

## Translation

### (g) The fruit of accepting a preceptor

There were two persons, Lodh (by caste). Their preceptor came and said: "Hear (the *mantra*) *Rām Rām*, put on the rosary." But (he) put it off, namely: "Come in (the month of) *Kātik*, then I shall hear *Rām Rām*." His wife became a devotee, he, however, put it off (and) said: "In (the month of) *Māgh*." Then in the meantime, the woman's husband died. In (the month of) *Phāgun*, his preceptor came, at that time who would accept the preceptor. Whom would the preceptor make the disciple, he no longer remained. So he remained (uninitiated) as he was.

Then after a few days, his wife died. Both of them came together in the Heavens (lit. Ram's house). She took birth at the king's as his daughter and he became an elephant. After a few days, when she was to marry, and the elephant heard (it), he began to worry (about it) (He was) very ill. Many physicians, etc., were brought together (but) he did not get better. When very few days for the marriage remained, the elephant became very much emaciated. Then (she) asked (her father): "Dear father, the elephant is dying." He (said): "Yes daughter, (he) is dying." Then (she) said: "Do cure him by any means." (She) went and told the elephant: "I shall not marry or do anything like it, nor shall I go anywhere." Then the saint came after some days (and) taking (sacred) ashes threw them on the elephant. At that he again became a human being.

## (h) bamñian au bokarax keir káthax

jarkai bamñianauz jark bokarax kaiñjāx kárdñex pə dñarex bajaxr maiñjāx bjāñcai kə liñññex jastj raññāñ. ratrax māx tixni badmaswax milex. ui bokarwa kə derkhin ki sarj lalcaxj uñhex. mudax bamñianauz raññāñ bañex ðhiñaxr taun un texnex bokarax chaññāñj ljaxbu kuchu aisy waisy kaxmñ nax raññai. taññūx un badmaswan māx texnex jarkə kaññai lañg ki “jas mai karaññ taisy sab janex kiñññeo. ta bamñianauz tə bokarauz kax hatijaxj ljaxb.”

etnax kaññatai khan bamñianauz ui kaññitix tex nikarex. tau waññai badmaswax un texnex bwaxlax ki “buññauz barbar jaññu kuxkurə kapaññe pə dñarex kaxññex calax jaxt hao.” suntai bamñianauz risaxj uñhex au kaññai lañg “sarññex naññi kaññex, kax twaxr dirdax phurñi ger haññ? jaññu kuxkur axj? as kuxkur kabaññ derkhex raññai? calu ix ðhāñj texnex, naññix tau maraññāñ swāññax taun kapaññ phurñi jaxix.” buññauz baññutai khaphax bñex au āññex calax. etnax heññ max dusarkau axwax aur bwaxlax “kaxkax jaññu kuxkurə kaññāñ texnex lai axjeo?” etnax suntai bamñianauz keññ axgi lañgi gai au baññutai naññaxj bñex mudax ab bamñianauz bññitarai bññixtar swaxññai lañgi kñ “jetanaññex sarññj axwat haññ sabai jaññi kax kukurai bataxwat haññ taunñ jaññi kjaxr kuchu bññjaxññai naññix samñññit.” etañññex maiññjāñ tisarkau axwax au kaññai lañg “dadññux jaññu kuxkur kaññūñ texnex lai axjeo?” jaññu suntai buññauññux khawkhjaxj uñhex.

ui sarññex badmaswan kaiññjāñ buññauz kññexdi bññalex diññññin mudax man max sak pari gax ki

## Translation

### (h) The tale of the Brahmin and the Goat.

A Brahmin, with a goat on his shoulders, was carrying it to the market to sell (it). On the way, (he) met three crooks. As soon as they saw the goat, they got covetous (of it). But the Brahmin was very steady and so it was no easy job to snatch the goat away from him. Of the crooks one began to say : " Do as I do. Then we shall lay hands upon the goat."

While they were talking so, the Brahmin came that way. At that, that crook spoke to him : " Grandpa! why are you taking this dog over your head?" The Brahmin, on hearing (this), got angry and said : " Rascal thou ! are you blind<sup>1</sup> ? Is this a dog ? Did you ever see a dog like this ? Get thee away from this place. Or else I shall so strike (you with) the staff, that your head will break." The old man became very angry and proceeded further. In the meantime the second (crook) came and said : " Uncle! where did you bring this dog from?" Hearing this much, the Brahmin was (as if) seized with fire and he became very wrathful. But the Brahmin began to ponder to himself : " Whosoever, rascals are they, come, they tell this (goat) to be a dog : I do not understand the mystery of this." At this very time the third one came and said : " Brother ! where did you bring this dog from?" On hearing this the old Brahmin foamed with rage.

Although the Brahmin put those rascals, the crooks, off, but he came to entertain (some) doubt in mind :

<sup>1</sup> lit. are your eye-balls broken.



“jaunai djarxhat hai esi kar kukurai kañat hai. taunu jarni parat hai ki mwaxr buññaxpex kez dixdax masi kar dñwaxkhar jaruxr dixññin hai. jañu jaruxrai saxr kukurai axj.” etnax soctai buññaunux ui bokarax kaiñjāx balax has jñiñiki dixññin au ðhaxññi hwai kai laxgi garijaxwai. jabai laxex ix ðhaxññi hwai kai laxgi garijaxwai, tabai laxex ui badmaswax bokarwax kaiñjāx uñhaxj kə laikex bhaxgi gex.

"Whosoever sees this calls it a dog. So it appears that my eyes of old age are surely deceiving me. Surely this wicked (goat) is a dog."

While the Brahmin thought so, he threw the goat away with a jerk like a small stick and, standing there, began to shower abuses. While standing he was showering abuses, the crooks lifted the goat and ran away with it.

(i) sijaxr au sijaxrin

erk janix rafñix sijaxrin. tab un kai mardu mari gaz. tab wai kafñin "ham okarex upxar sagaxiz baiñhab jekarex sau akzili hoxiz." tau erkq mafiex bñadargaññijax sijaxr arwax. ux kafñisij ki "hamarex erk sai erk akzili hai." tab okarex upxar sagaxiz baiñhñix.

tab wai gazbñin bñañix. jab bijaxi ko bñax tau sijaxr seq kafñin "calaú bataxox jaññax taññax bijaxiz." tab ux jaxi ko bataxisij jaññax erk ðhañix bagñi rafñat rafñax. taññax bataxisij ki "jaññix ðhiñax bijaxu." kuch dexr baxdi bagñowax arwai laig jaññax rafñat rafñax. tab sijariniñux derkhin au sijaxr seq kafñin "kaunaú akzil lagaxox jefñi mñax bagñowax calax jaxi." tab ux kafñisij "ham kaun akil lagaxiz. hamarex akil nañññix hai." tab sijariniñux kafñin: "tux tau kafñat rafñeu 'hamarex erk sai erk akili hai'." tau sijaxr kafñisij ki "jab sex ham toho kax sagaxiz baiñhaxren tab sex sab akil toññarex gñusari gai."

## Translation

### (i) The Jackal and his wife.

There lived a she-jackal. Her husband died. Then she said : " I shall enter into matrimonial alliance with one who has one hundred wisdoms." At that, there came a very wicked jackal. He said : " I possess one hundred and one wisdoms." She entered into matrimonial alliance with him.

Then she became pregnant. When it was time to be delivered she said to the jackal : " Come and tell me the place where I should be delivered." Then he went and indicated a place where a tiger used to reside. There he said : " Be delivered over here." After some time the tiger began to come to his place of residence. Then the she-jackal saw it and said to the jackal : " Do practise some wisdom, so that the tiger may go away." He said : " What wisdom shall I use ; I have no wisdom." Then the she-jackal said : " You had said that you had one hundred and one wisdoms." The jackal replied : " Since I entered into matrimony with you, all my wisdom has entered you." •

### (j) barbar ki karazmat

erk barbijar rasilir wafii ker pars erk lajikar rasilaz. berkul garizb rasilaz, baslut garizb, khare begir moslotarj. uz ghars khordi khordi aponez lajika ko jijarwat rasilir. tau kuch din ker bardi lajikar sajarnaz bilar. aponez barp ki kãtjijaz (barsir) lagarwai larg. phirj kãtjijaz lai kai calaz tau kãcuaz (cazraz) khordaj larg. au dui roxtir bejilara kaj powarisij au lasilosun au mireaz au loznã. tau erk talazu mãsi kãtjijaz lagarwai larg hai. girair machorir erk milir dupaslar ko. tau machori ko bñũrji ko bhartaz banarwar tau bñũrji ko khazi larg tau kãlisij dui admir horiti tau batolaxi batolaxi khariti. etaremo erk barbar azi gajer.

barbar kãsi'ni "erkũ tukoraz hamosũ ko deru baciaz tau hamasũr khazi lerit." tau lajikar kãlisij ki "ham tau carhati rasien ki dui admir horiti tau batolaxi batolaxi khariti." tab barbar patar thekarnaz purchai largex. tau kãlisij "barbar hamarex lagez rasilau." tau barbar orkaj hajazmat banwariniũ au kaporaz pasinaziniũ tau wafilir talazu po erk makarn bani gawar arpai arp. tab phini waher durnau hũãĩ rasilai largex.

tau barbar kãsilai largex "baciaz ham tosilaz sardir kai derir tau karisilau?" tab kãlinij "hamarex na maslotarir na barpũ, ham tau baslut garizb han. hamar bijazsiũ keru na karir." tau wafilir talazu po erkũ ghoraz arpũ ruspai bani gaz. tau wafilir ghorã po wafilir lajika ko baithari ko au dui khurejir banazi ko durnau khurejir bhari kai paisar baslut lardi disiniũ. tau barsarzi kũ erk

## Translation

### (7) The Fakir's miracle.

There was an old woman. She had a son. He was very poor, very very poor, wanting in eatables. She used to nourish her son by digging up grass. After some time the boy grew up. He began to use his father's hook (to catch fish). When he started with the hook he would dig up the earthworms (to offer bait to the fish). He got two loaves of millet prepared and (took) garlic, chillies and salt. He just put the hook in a pool. He got one red fish at noon. He fried the fish and mashed it. Having so fried when he began to eat he said (to himself): "If we were two persons, I would eat and talk." At this very time a Fakir arrived.

The Fakir said: "(my) child, if you give a slice to me, I would also have a meal." Then the boy said: "I myself was saying 'if we were two, we would eat and talk at the same time'." At that, the Fakir asked the whereabouts and other details of the boy. He said: "O saint! reside with me." The Fakir got the boy shaved and clothed him. At that very pool a house appeared by itself. The two began to reside there.

The Fakir said: "(my) child, if I marry you, will you marry?" He said: "I have neither father nor mother, I am very poor. Nobody will consent to marry (his daughter with) me." At that a horse showed itself (by some miraculous power) at that pool. The Fakir seated the boy on it and loaded the horse with two bags stuffed fully with pice. (They) went to the city of a king. The king had

nAgAr mo ger tau baxsarfi ke erk lajikiz rafiz. tau  
jai jab gfiarex pafiucex tau unkiz kacefiori ke  
sazmner paisax luftaub surux kaj diifinj. tab  
gofteraxinj ki "baxsarfi sazfeb aponiz lajiki ki  
saxdiz hamorex sang karbau." tau baxsarfi sazfeb  
boxlez "naxiz." tau lajikax aponez makazn ko  
calex ger.

a daughter. When these people reached the residence (of the king), they began to shower away the pice. And shouted out: "Sire! king! Will you marry your daughter with us?" The king said: "No." The boy returned to his residence.

*Note.*—The story further tells that ultimately when rupees and *mohurs* were showered, the king, considering these people to be very rich, married his daughter to the boy. Immediately after the marriage, the boy somehow incurred the displeasure of the Fakir and everything vanished as it had come about. The boy again took to his profession of a fisherman. When the husband of the princess did not return, she started with a retinue on a search and to while away her time she used to hear stories from people of the places she went to. At last she arrives at the village of this boy, hears the life-story of her husband and recognises him and joyfully returns to the capital.



(k) kačeflorix maz bajarn

gšar maz hamar sasur ašai, biťijaz ašai man-  
sezur ašai.

saršeb tezzar roz ki baxt hai, hamarez parozsez  
erk buřšija ke gšar ašai. u buřšija ke lagez kabau  
kabau baiťhi jaziti hai. biťijaz hamazri rozťiz banar-  
isť tau kašisť “calaú maziz khaxi ljax.” tau ham  
kašar “tořnar dardar kašā?” kašisť “jřāřrez ger.”  
ham kašar “arwai djar tau caliz.” tau biťijau  
hamar mořara ke ūřcar ūřcar nagarar hai tau  
baiťhi gar. phirť jřāřrez orřez se arjēř tau gořar  
lagazinť tau ham au biťijaz cicaxi ke dauren tau  
mařarbizr terliu pahūci gar. tau ham na ciznřiz na  
jarniz. tau hamar ardmiz au terliz erk ardmi ke  
pakarez rařen. ham nariz ciznři sakiti. raxt rařiz  
ađřijar. bařut ardmiz chōřkez rařez. darwarjrez par  
rařariz miliz rařiz.

## Translation

### (k) A Statement in the Court.

In my family, there is my father-in-law, (my) daughter and (my) husband.

Sir, the thing relates to the day, thirteen days off. In my neighbourhood, there is the residence of an old woman. Often I sit by that old woman. My daughter prepared food (lit. bread) and said: "mother come and eat." At that I said: "Where is thy daddy?" (She) said: "(He) has gone out to ease himself." I said: "Let him come and then I shall come." My daughter also sat down on the high platform on my threshold. When (he) returned after easing himself he gave out a shout (of danger) and at that my daughter and I cried and ran (towards the house). Mahabir, a Tēli<sup>1</sup>, also came round. I neither recognise nor know (the thief). My man and the Tēli were holding a man. I cannot recognise (him). It was a dark night. Many men were obstructing (the view) The quilt was found at the door.

<sup>1</sup> Tēli—caste of people who press out oil-seeds

## (1) mukadimaz kai hazl

Achar tau sunaz erk mukadimaz kai hazl tofi kar bataxiz. erk mesiraxruz raxiz taniz derxhai maz nizki naxfiz raxiz. orkar mansexdruz orkar liaxe tau gar munax duin tizn din maz baxiazj difisij. u becariz aze naxiarex mo raxai largij. naxiarwao ma ukorex keuz naxfiz axai. dui carz din tau orkar karkaz pitiz khaxe ore kar difin phin kaxien ki "Ab hamarex maxn ko naxiz no caxai aponez mansexdruz kez hijax jaz caxai jaxiz man hore taxiz antai caliz jaz. ham sab apoxai efi kazl maz bixukhan maratafiz. tofi kar khiazwai kar kaxiz dharax barjai" iz suni kez uz mesiraxruz uz gaxu choxji kez ofi kez paroxsez dusarex gaxo maz raxai largi au in sex un sex udfaxr barfiz laiker axpan din karjai larg. Aisen ox kar erk baris bixti gar. jau derxhisij kiz ab udfaxrau barfiz kaxafu sex naxiz milat tau aponez naxiarex kez erk bazmian kez lagex gai. au kaxisij ki "baxiaz ab tau kauniu tanaz naxiz calat. kiz tau tux sab keuz kaxaz au ham kar kuchu khazj pijaj kar hamarex manaiwax sex dijazj djax ki tau phiri calax ham sex sarkax maz erk darkhazs dewaxj dejaz naxiz tau ab hamaxr bixtab muskil bar". bazmian deotax kar erkai hazl derkhi kai barax taras axje au kaxien kiz "Achar calax jau tau hamarex kaxaz maxnex tau tau ham tofi kar ox sex khaxe pijaj kar dijazj derbai au jo raxkhai par taxaxr hoi jaxe tab tofi kar okarex hijax raxai ko parex. au hax jau uz naz taxaxr hozix tau calax ham tox sex erk thi darkhazs dxiptiz saxheb kez hijax dijaz derb wai as as mazmiler maz baxut khiazl karathiz".

## Translation

### (1) The Account of a Case

All right, listen, I shall tell you the account of a case. There was a woman, but she was not good to look at. Her husband took her (with himself) (after marriage) but turned her out after two or three days. She, poor woman, came back to her father's and resided there. There is no one at her father's place either. Her uncles gave her food for a few days (lit. two or four days) and later said: "It is no longer within our means. Either go to your husband's or go elsewhere wherever you like. Nowadays, we ourselves are suffering from hunger, where have we got to feed thee?" Hearing this that woman quitted that village and took up her residence in a village near by. And (she) began to spend her days by borrowing from this or that person. When she found that she could no longer get anything by borrowing, she went to a Brahmin of her father's place and said: "Brother! it is impossible to go on now. Either all of you should speak to my husband and make him give me something to eat and drink or come and help me to put in a petition to the Government. Otherwise, it is difficult for me to carry on." The Brahmin-god on seeing her condition had compassion for her and said: "All right come, if he accepts my words, I shall make him give you something for you to eat and drink and if he will be ready to keep you, you will have to live with him. And yes, if he is not ready to keep you, come, I shall help you to give a petition to the Deputy Saheb. He is very considerate in such cases."

(m) bamñianiz kai bajazn

arpus mǎz kajiaz bñiaz. gñiarex ke manaiñ hamkez nisaxr diñin. ham aponez paraxniñ ke saxth bambae jaze ke jǎgñiañ ke țizsan kay calez. kuch durijaz ham pacez gajex to lambex se erk taxrax deikh parax. ofi mǎz ham nañiañez au kinaxrez baiñh ke daznax bijaz karai laxgez. itanex mǎz. . . axēz aur hamarex mansexdñu se pūichin ki “tux kañijaz gñiarex sex caljaz?” phun da kay da kay kañi kez un sex padoxrix karai laxgen. on harken ki “kas bñiañjaz kacrix pakrix boilat añiaz”. tab aur phuxhar partar bakai laxgen. ham muñijaz ke ugarax dñiarai ke kiñiaz. on dawax ke hamarex manaiñ ke panañiñ se maxrai laxgen hamaxr goñiarax qñiar-kauax, nathijaz chizn choix liñen. ham pacez pupuix lagaxwax au gūixw deix kai doñiañix deñj laxgen tab on goñaitex bolaxj ke hamarex manaiñ kay dñiaraxj diñen.

## Translation

### (m) The Statement of the Brahmin Woman.

There was a quarrel amongst our people. The people of our family turned us out. I started with my man for Janghai Railway station in order to go to Bombay. When we had gone some distance, from far off a tank came to our sight. We bathed in it and started to eat food sitting at the bank. At this time (the aggressor) came and asked my husband : "When did you start from your home?" Later saying many things which I know not, he began to jest with him (my husband). He forbade : "Brother, why do you talk unbecomingly?" At that he began to speak further obscene words. We bent down and started to get off. He (the aggressor) came running and started beating my husband with shoes. And snatched away my anklets, bracelets and nose-ring. We shouted (for help) and sought protection of the village and the country. At that he (the aggressor) called the watchman and got my husband taken into custody.

(n) bhikharix barmian kaj kathax

erk the rathix barmian, to din rast mairgaĩ. ais mairg jairc ke kuch dinax khāren pīen. to erk dinax aur mairgē gairjē to wāñi dinax kañi gairjē rathix apānē meñrairux se ki “airgix oirgix jiaxer rathēx to ārtax oirtax mairgi ke liaxer rathab”. to jab mairg āirg ke airjen to jaun kañēx rathēn ki airgix oirgix jiaxer rathēx taun airgix oirgix jiaxer nairñĩx rairñĩx. to airgix airnēx uñāĩx parñhai diñin. to āĩĩx lai ke airgix to ox kañēn ki “erk ardmix kē ham derkhax hai ki mairpuai mairpuax khairt bar”. to ox kañēn ki “tumñiux banairor”. tab ux jab banairwai kañēn to pāĩc pāseirrix ke mairpuax banāēn parññhai. jab tajair hoi gairwax tab khairē kax bolāēn. ta dērtñi mairpuax unkix thairrix me rakñ diñin au palññix tair corair liñēn. to ox kañēn ki “kai rēx pāĩc pāseirrix ki pāĩcāi the banair etānair pīairñ liairē rathēx”. durnox janēx se jñāgairñ hoi gair. to kañēn ki “āisen nairñĩx, erk thex sutairēx ke macairwax bichairwax to durnox janēx oññix pe lērtñix. to jaun jairgai tairwān khairēx au jix soĩ jairēx tair nair khairēx”.

## Translation

### (n) The Story of the beggar Brahmin.

There was a Brahmin. He used to beg day and night. Begging in this way he ate and drank for some time. Then again, one day he went a-begging. (Before he went) he had asked his wife to keep fire lighted (saying) "I shall bring flour etc. by begging." When he returned after begging, (he found that) she had not lighted the fire. He sent her to bring fire (from neighbourhood). When she came back with fire, she said: "I have seen a man, he eats only *mālpuā*<sup>1</sup> and nothing else." Then he said: "You may also make *mālpuā*<sup>1</sup>." When he asked her to make *mālpuā*, she made five out of five seers (of flour). When they became ready, she called (him) to eat and put one *mālpuā*<sup>1</sup> and a half in his vessel and stole away the rest by her side<sup>2</sup>. At that he said: "O! did you make only five; I had brought so much flour?" (And) both of them quarrelled. Then they said: "Not in this way; put a cot woven with cotton-threads<sup>3</sup> and let both of us lie on it. Whosoever keeps awake may eat (all the five *mālpuās*) and one who goes to sleep, should not eat."

*Note.*—The story is half-told.

<sup>1</sup> *mālpuā*—a cake of flour leavened with yeast, mixed up with dried fruits and sugar and fried in butter—greater delicacy than *gulguḷā* [see note 1 under (a)].

<sup>2</sup> *palihī*—a position of sitting, one foot on one thigh and the other under the other thigh.

<sup>3</sup> *sutarā*—probably "of cotton-thread". This gives a very soft luxurious bed.





## INDEX

PART 1. Sanskrit, Prakrit, Early Awadhi words and loan-words from other Indian and from foreign languages.

PART 2. Modern Awadhi and Hindustānī words.

NOTE.—(a) Generally derivatives have been put under respective roots, *e.g.*, *hōihī* under *hō*.

(b) *m* before mutes has been transcribed as the nasal of the class of the mute, *e.g.*, *saṁga* as *saṅga*.

(c) the derivatives begin after the root (*ān* - , - *ahi* = *ānāhi*) or after the root less the final vowel of the root (*āju*, - *ū* = *ājū*).



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